

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FIRST**
DOCTOR

THE COMPLETE HISTORY



STORIES 7-9

THE SENSORITES, THE REIGN OF TERROR
AND PLANET OF GIANTS





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THE SENSORITES

THE REIGN OF TERROR

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd
& Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED



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Right:
Creating the
past in *The
Reign of Terror*.

welcome


Doctor Who's original remit was to provide a sometimes-educational adventure drama by sending its heroes backwards into history, forwards into the future, and sideways into... well, sideways into somewhere. The three serials featured in this volume of *Doctor Who – The Complete History* showcase all three flavours of early TARDIS voyages.

The rich historical adventuring of *The Reign of Terror* [see page 44] and the futuristic, almost hard science-fiction trappings of *The Sensorites* [see page 6] adhere to their brief in straightforward fashion. But it's in the leftfield tones of *Planet of Giants* [see page 96] and its sideways slip into the contemporary world that proves a trickier sell.

The notion of *Planet of Giants* had been around since the earliest planning stages of *Doctor Who* throughout 1963. The level of ambition had been set high from the word go and nothing was deemed too difficult to realise – as long as it could be achieved on a BBC budget and built down the road at Lime Grove studios.

This sideways step to show the modern world from a different perspective – through the eyes of somebody reduced to the height of roughly an inch – must have given designer Raymond Cusick a few sleepless nights. But he brought the same brilliance he displayed in designing the Daleks to creating the believable, even terrifying world that the Doctor, Ian, Barbara and Susan are shrunk into.

Just like Cusick's depiction of the human spaceship and the alien Sense-Sphere of



'WHATEVER THE LIMITATIONS
OF BUDGET AND RESOURCES,
NOTHING WAS EVER IMPOSSIBLE'

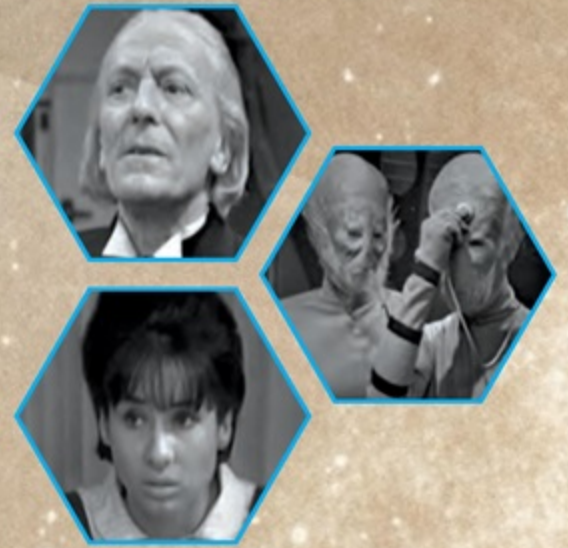
The Sensorites, and streets of Paris seen in *The Reign of Terror*, as designed by Roderick Laing, whole worlds were created week in, week out by amazingly talented people, taking *Doctor Who* into new territory every few weeks. It's the work of these designers – and the cast and crew working on that first series – that showed

those coming after them that whatever the limitations of budget and resources, nothing was ever impossible.

If you were to describe the plot of the three stories showcased in this volume to somebody who didn't know the format of *Doctor Who*, they'd be hard-pressed to say they came from the same series. With a police series, or a medical drama, that's pretty much what you get week in, week out. Different crime, different illness. Same police station, same hospital. Not so with the adventures of the Doctor, and we have these pioneering days to thank for creating a television format with no boundaries that today still jumps backwards, forwards and sideways in time.

Mark Wright – Editor





THE SENSORITES

▶ STORY 7

The Doctor and his companions find the crew of a spaceship suspended between life and death, victims of the mysterious Sensorites. Taken by these aliens to the Sense-Sphere, will the time travellers be greeted by friend or foe?



Introduction

Understandably, the less imaginative critics of *Doctor Who* have often felt moved to comment on how, at times, the series had notoriously low production standards. While it's true that sometimes the models or monsters, sets or special effects weren't 100 per cent convincing, it's equally true that a lot of very skilled people often produced very interesting work on not a lot of money.

A fine example is designer Raymond P Cusick, whose most enduring creation is the Daleks. For *The Sensorites*, he planned out a futuristic spaceship interior and a beautiful alien city. In the first three years, he handled the design on many stories, not least of which was his massive contribution to *Planet of Giants* [see page 96].

In this story we can see that the suspension of our disbelief is governed by how persuasive the script is, as much as, if not more than it is by the prosthetics, the scenery and all those bangs and flashes.

Below:
Raymond
Cusick's design
for the city of
the Sensorites.



There's a lot to recommend *The Sensorites*, but it's one of the series' earliest attempts to delve into the future, and it often feels experimental, gingerly feeling its way into unexplored territory.

Peter R Newman was only the second writer to imagine an alien encounter for *Doctor Who*. Both the first Dalek story [1963/4 – see Volume 1] and *The Keys of Marinus* [1964 – see Volume 2] showcased Terry Nation's vision of other worlds. Newman presents us with a race of unusual telepathic aliens. They're at least as vulnerable as they are dangerous – sensitive to loud noises and afraid of the dark. Much like the first Dalek story, the threat here is grounded in paranoia more than anything else.

It was the first time we'd seen the future of humanity in *Doctor Who*. We meet astronauts who describe twenty-eighth-century Earth to the Doctor's twentieth-century companions. Their description of an overcrowded Earth is one that would endure in stories like *Colony in Space* [1971 – see Volume 17].

Like a lot of *Doctor Who*, and a lot of stories in general, not every beat of *The Sensorites* is solid gold, but a fairly prosaic strand where the Doctor swaps frock coat for lab coat and investigates a deadly contagion was obviously considered clever enough for the scenario to resurface a few years later in *The Ark* [1966 – see Volume 7].

It's in instances like this where you can see the professionals who made the series, learning how to get the best out of the format under the most demanding circumstances. ■



'PETER R NEWMAN WAS ONLY
THE SECOND WRITER TO IMAGINE
AN ALIEN ENCOUNTER FOR DOCTOR WHO.'

STRANGERS IN SPACE

The TARDIS has landed inside a moving object. Ian and Barbara observe how much they have all changed since they began their travels.

They emerge from the TARDIS into the control room of a spacecraft. The crew members, a man and a woman, seem to be dead, [1] but the man wakes and tells Ian to fetch a metal box. It's a heart resuscitator and Barbara uses it to revive his co-astronaut, Carol. The man, Maitland, urges the Doctor and his companions to leave. They are in orbit around a planet called the Sense-Sphere, inhabited by aliens called Sensorites who are holding them prisoner.

Meanwhile, an alien removes the lock mechanism of the TARDIS door. [2]

The Doctor and his friends say goodbye to Maitland and Carol and return to the TARDIS, only to find it locked.

The ship shakes; the Doctor and Ian rush back to the control room to stop it crashing into the Sense-Sphere. [3]

The Doctor tells Maitland and Carol that he thinks the Sensorites have found a way to take control of their minds. Maitland and Carol have never met the Sensorites but John, the third crewmember, has.

Barbara and Susan go to fetch some water and John, a shuffling, gaunt figure, locks the bulkhead door behind them. [4]

Carol explains that she was going to get married to John when they returned to Earth, but after the Sensorites attacked him he became dangerous. [5]

Barbara and Susan try to find another way out. John stumbles towards them, then collapses, crying.

Maitland has nearly cut through the bulkhead door when there is a high-pitched whine. Carol warns the Sensorites are approaching. It goes quiet and a wispy-haired, skull-like face appears at the window! [6]





THE UNWILLING WARRIORS

The Doctor breaks the Sensorite's hypnotic control over Maitland, reminding him to open the bulkhead door.

On the other side of the door, Barbara asks John to open it, but he is convinced their friends are dead. Susan suggests to Barbara that they use their brains to defend John. They both think, "We defy you" – the Sensorites recoil in agony. [1]

Later, while John is sleeping peacefully, Maitland asks the Doctor what the Sensorites want from them. Ian mentions that before John passed out he muttered something about "the dreams of avarice". Carol recalls that the Sensorites attacked them when John was beginning to take a reading of minerals on the Sense-Sphere. The Doctor notices that the spectrograph shows the planet is rich in molybdenum. [2]

Ian and Barbara encounter the Sensorites in a corridor. [3] Ian faces the Sensorites while Barbara finds John, who locks the Sensorites out. Ian tells Barbara he thinks the Sensorites were as frightened of him as he was of them.

They return to the control room as the Sensorites use a device to speak to Susan in her mind. [4] She tells her friends that the Sensorites want to talk to them. The Doctor agrees.

Susan opens the door and the Sensorites enter. They tell the Doctor that they will all be taken to the Sense-Sphere. [5] The Doctor demands that they return the lock of his ship; they reply that he is in no position to threaten them and leave.

The Doctor points out that the Sensorites' eyes were dilated, indicating they must be frightened of the dark. But then Susan starts speaking to the Sensorites telepathically. [6] She tells the Doctor she has agreed to go down to their planet because otherwise they will all be killed.

HIDDEN DANGER

The Doctor, Ian and Barbara confront the Sensorites to try to stop them taking Susan. The Doctor orders Susan to stay with him and Ian switches off the light. [1] Suddenly helpless, the Sensorites beg Ian to turn it back on. Ian relents and the Sensorites contact the Sense-Sphere for new orders.

Maitland tells Carol she is going to the Sense-Sphere with John; the Sensorites say they are going to cure him.

The Doctor, Ian and Susan also go down to the Sense-Sphere while Barbara remains in the spaceship. One of the Sensorites explains that 10 years ago, five humans came to the Sense-Sphere. When they found the planet was rich in minerals they quarrelled and took off in a ship which exploded. The Sensorites have been dying in greater numbers ever since. [2]

Down on the planet, the Second Elder protests to the First Elder that they

should not welcome the same creatures who have brought them destruction. [3] After the First Elder has gone, the Second Elder asks the City Administrator for his opinion.

The Administrator has had the disintegrator beamed to the room; he believes they will not be safe until the Earth creatures are dead!

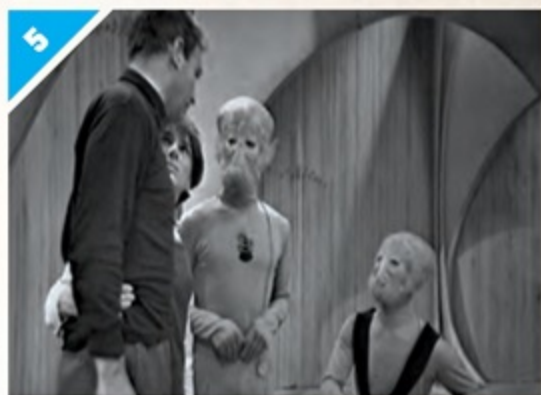
Arriving on the planet, the Doctor, Ian and Susan learn that the Sensorites have a lower caste. [4]

The Administrator orders an Engineer to use the disintegrator to kill the Earth creatures [5], but then the Second Elder arrives. He thinks the Earth creatures are friendly and orders the Engineer to dismantle the disintegrator.

The Doctor, Ian and Susan are brought food and drink. The First Elder orders a servant to take away the water and fetch the crystal water.

Ian drinks some of the normal water, then coughs and falls to the floor. He is dying of the Sensorite disease! [6]





A RACE AGAINST DEATH

Susan says that it doesn't seem like a disease. The Doctor deduces that the aqueduct water is responsible. He tells the First Elder to ensure everybody only drinks crystal water.

The Administrator visits the laboratory where John is. [1] He thinks it would have been better to have killed him. The Second Elder arrives and tells him about Ian; the Administrator thinks it is a trick. After the Second Elder has gone, Carol enters and mistakes the Administrator for a scientist; without their sashes they look the same. This had never occurred to the Administrator before...

The First Elder won't allow the Doctor to go to his ship. He must prove the water is poisoned using their laboratory.

The Administrator meets the Engineer and tells him to bring the Second Elder to him in the disintegrator room: "We

must match cunning with cunning!" [2] The Doctor theorises that the Sensorites have been dying because of atropine poison in the aqueduct water. He tells the Sensorite scientist to test samples from every district. [3]

Eventually the Doctor finds the source and tells the Sensorites that caffeine citrate is the antidote.

The Second Elder enters the disintegrator room. He is grabbed by Sensorites loyal to the Administrator. [4] The Administrator removes the Second Elder's sash of office and puts it on, then tells his followers to tie up the Second.

The Sensorite scientist shows the Doctor the entrance to the aqueduct. The Doctor goes inside, despite the scientist's warning that there are monsters.

Ian recovers and, hearing about the Doctor's expedition, he decides to go after him with Susan. [5]

In the tunnel, the Doctor finds some deadly nightshade. [6] Then there is a terrible roar...

KIDNAP

When Ian and Susan find the Doctor he is unconscious. They carry him outside and when he comes around he says it was too dark for him to see what attacked him. [1]

John senses there is a Sensorite secretly plotting against them but the Sensorite scientist assures him it is impossible.

The Administrator forces the Second Elder to summon the Senior Warrior using the mind transmitter, asking him to bring the firing key of the disintegrator. [2] When the Administrator returns with the key, the Second Elder breaks it before being killed by the Engineer.

The Doctor is with the First Elder when the Administrator enters with the news that the Second Elder is dead. The Engineer claims that he saw the man who killed him – the Doctor! The Engineer says that he saw the Doctor take an object from his coat pocket

and strike him down, but Ian points out that the Doctor's coat is at the aqueduct. The Engineer is taken away and the Administrator is promoted to Second Elder. [3]

John is almost back to his normal self. He is visited by the Doctor, Ian and Susan and informs them there was a Sensorite who was plotting against them and that there was something odd about his clothing. Susan realises that he must be talking about the City Administrator, as he has an unusual collar. [4]

The Doctor decides they must return to the aqueduct. The First Elder offers to give them weapons. Ian asks for Barbara to be brought to the Sense-Sphere and the Elder agrees.

The Doctor and Ian enter the tunnel – unaware that their weapons and map have been sabotaged. [5]

Susan wonders where the Doctor and Ian are and Carol offers to go to the palace to hurry them up. But on the way, she is grabbed from behind... [6]





A DESPERATE VENTURE

Carol is dragged into the disintegrator room where the Administrator forces her to write a letter to John saying she has gone to the spaceship. [2]

When Susan, John and the newly arrived Barbara read the letter they are suspicious. Susan is convinced that Carol has been kidnapped by the Administrator. They are visited by the First Elder who mentions the rarely used disintegrator room.

The Doctor and Ian realise that their weapons and map have been sabotaged and they are now lost. [2]

John enters the disintegrator room where the Engineer is standing guard over Carol. The Engineer threatens to electrocute her [3] but then the Senior Warrior enters and takes him away.

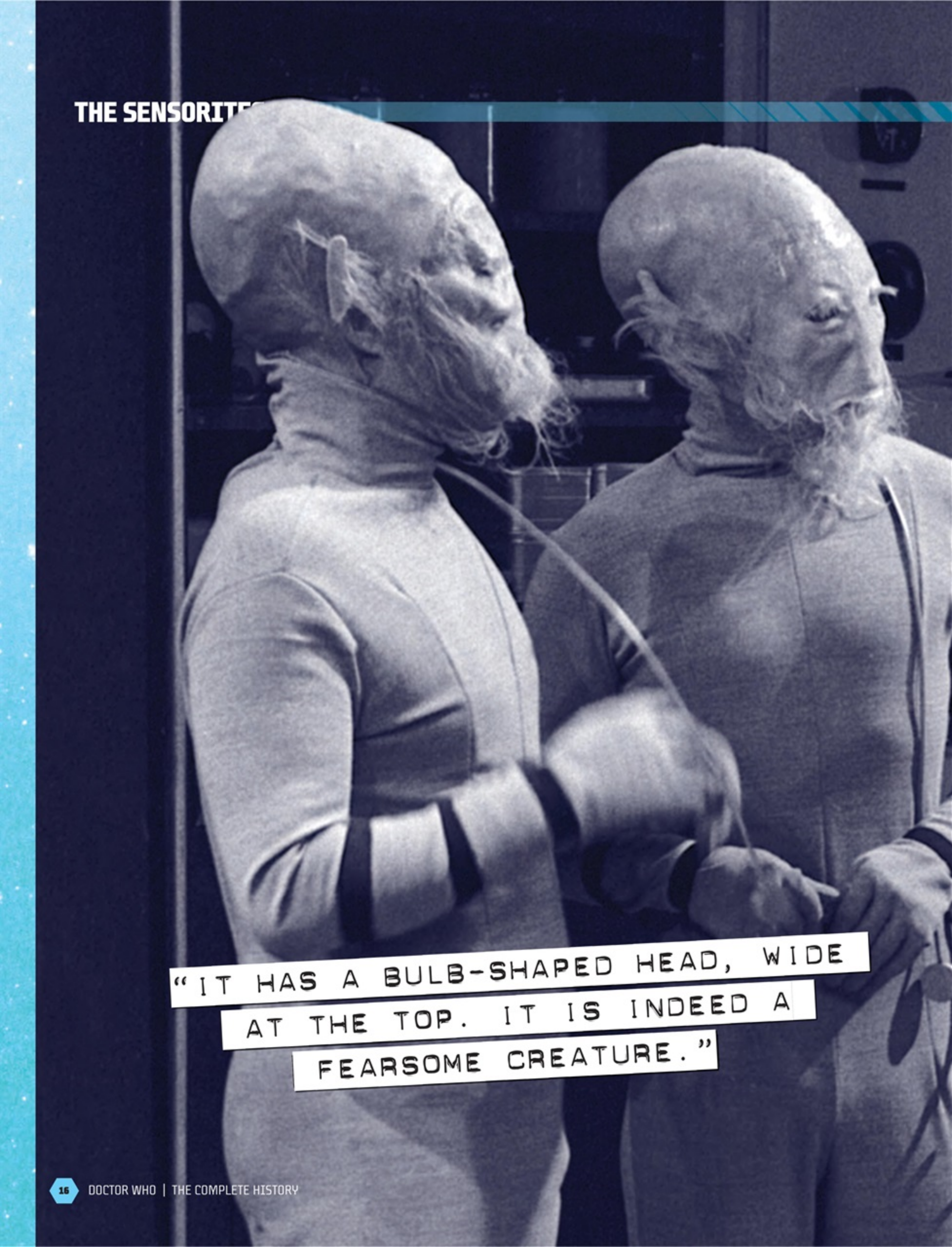
The First Elder is concerned at this development. The Engineer admits

that the maps and weapons given to the Doctor and Ian are useless, so Barbara decides to go to the aqueduct with John while Susan directs them using the mind transmitter. After Barbara has left, the First Elder remarks that he has much to learn from the people of Earth; Susan tells him she is from a planet where the sky at night is a burned orange. [4]

The Doctor and Ian are captured by the survivors from the previous expedition. Their commander thinks he is at war with the Sensorites and the Doctor assures him he has won. [5] Barbara and John arrive; the Doctor explains they are part of the welcoming committee to take them out into the sunshine. When they emerge, the survivors are captured. [6]

It is agreed that the survivors will be taken to Earth with Maitland, John and Carol. The First Elder is convinced of the Administrator's treachery and he is banished. The TARDIS lock is returned and the Doctor and his friends resume their travels.

THE SENSORITES



"IT HAS A BULB-SHAPED HEAD, WIDE
AT THE TOP. IT IS INDEED A
FEARSOME CREATURE."

Pre-production

Born in Ilford, Essex in June 1926, Peter Richard Newman had served in the Air Force as both a pilot and parachutist, and had also spent time in the intelligence corps. Post-war, he wrote several short radio plays which were broadcast in Australia, Malaysia and Hong Kong. He worked as a deckhand to travel to the West Indies and took tourists on fishing trips before working his passage back to England where he took a course at the Italia Conti school in acting, writing and directing. Aiming to work in the theatre, he began writing while taking on jobs such as cinema usher and waiter. His stage play, *Act of War*, was based on his experiences in the Burmese jungle in 1942 and opened at Eastbourne in March 1958; it concerned a British Army unit taking drastic action on the locals to discover

vital military information while retreating from the Japanese, and then being on the receiving end of similar treatment following their capture. The BBC then approached Newman to adapt *Act of War* for television and it was screened as *Yesterday's Enemy* in October 1958. A notable success on TV, the play's movie rights were rapidly acquired by Hammer Films; their version of *Yesterday's Enemy* was released in June 1959. Newman worked for Hammer for some time; however, his scripts *The Inquisitor* (AKA *The Rape of Sabena*) and *The Brutal Land* (AKA *San Siado Killings*) were never made; *The Inquisitor* was cast, its sets designed and

Connections: A nose for history



▶ The Doctor recalls how he quarrelled with King Henry VIII, who ruled England from April 1509 to January 1547. The monarch threw a parson's nose at the Doctor, who promptly threw it back in order to be imprisoned in the Tower of London where the TARDIS was parked.



Above:
A behind-the-scenes shot of work on *The Sensorites*.

largely built when, in the summer of 1960, production was suddenly abandoned, allegedly after the Catholic League of Decency objected to its Spanish Inquisition theme. Having priced himself out of the film market, Newman instead turned back to television.

As such, the writer developed a six-part *Doctor Who* serial as an idea during January 1964. On Tuesday 25 February, Newman was formally commissioned by *Doctor Who*'s story editor David Whitaker to deliver the first of the six scripts and a storyline for the remaining five episodes for *The Sensorites*.

Target delivery for the first three scripts was Thursday 26 March. By Tuesday 3 March, Newman's second script had been delivered and accepted; the third was delivered on Wednesday 25 March, one day in advance of the target delivery date for the first three instalments. The remaining three scripts were due on Friday 17 April, but the fifth episode was not formally

accepted until Friday 24 April, and the sixth on Thursday 21 May (by which time pre-filming on the serial had been accomplished). At this time, the serial – entitled *The Sensorites* on production documents and *Dr Who and the Sensorites* on the scripts – was planned to conclude the first run of *Doctor Who* on Saturday 25 July; the second would commence with *The Reign of Terror* [see page 44] on Saturday 12 September as part of the new autumn schedules.

The character of Barbara Wright did not appear in either the fourth or fifth scripts, enabling actress Jacqueline Hill to take a fortnight's holiday from the series as other members of the regular cast had earlier in the run.

Inspiration from war

Peter's storyline drew heavily upon 1950s films set during World War II, using the notion of soldiers who did not know the war was over and who continued to fight onwards; as late as May 1960, two Japanese soldiers surrendered in the Pacific Territory of Gaum, having held out since 1944, and more were to follow in the coming years. Suggestions that the Chinese conducted brainwashing operations on American citizens fuelled the notion of the alien Sensorites bending the minds of their human captives. There were also similarities between the functional, uniform Sensorite nation and the communist regime of China.

The story's camera scripts were headed *Dr Who and the Sensorites: Serial 'G'* while the inner pages read *Doctor Who: The Sensorites* for the first script and then generally *Doctor Who: Serial 'G'*. In episode one, *Strangers in Space*, the Earth spaceship commanded by Captain Maitland was envisaged as a Satellite Ship

Connections: Fashion advice

The Doctor speaks of Beau Brummell (1778-1840) – born George Bryan Brummell – who defined Regency fashion in London of the late eighteenth and early nineteenth centuries. Brummell felt the

Doctor always
looked better
in a cloak.



in orbit around the alien world referred to variously in the script as 'the Sense-sphere', 'the Sense-Sphere' and 'Sensesphere'. The majority of the action in the Satellite Ship took place in Compartment One, the 'pilot's deck'. The description of the ship's crew was minimal, bar mineralogist John, who was referred to initially as 'White-Haired Man' until his identity was established; 'He has staring, unblinking eyes. His hair is white and his head looks as though it is too heavy for his body. It constantly lolls from side to side.' An alien Sensorite was first seen in the cliffhanger and described thus: 'It has a huge, bulb-shaped head, very wide at the top, it is indeed a fearsome creature.'

Episode two, *The Unwilling Warriors*, included a semi-educational dialogue between Ian and Susan concerning the use of the spaceship's spectrograph. In the run-up to recording in May 1964, various amendments were made to the script, presumably by Whitaker; rewritten scenes included that where Barbara, Susan and John remarked upon the Sensorites' use of

telepathy as a weapon, the insertion of references to the visit to the planet Esto, and also the scene where the First Sensorite communicated with the Sense-Sphere's First Elder. It was indicated that one of the Sensorites should use 'the microphone that hangs against his throat'; a later rewrite indicated that the First Sensorite 'presses his microphone to his forehead'. When opening the compartment door with its device, 'the first [Sensorite] takes from a "pocket" on his chest a tiny gadget that looks like a thin piece of wire.'

Episode three, *Hidden Danger*, saw the action shift to the Sense-Sphere, where more could be gleaned of the Sensorites' culture. The First Elder wore 'a very distinctive sash' and of the First Elder's room it was indicated that 'the decorations in the room are simple. The Sensorites are sensitive to noise and light.

Thus the walls should

Connections: Thinking of home

▶ Susan speaks of her (still unnamed) home planet again, saying it is ages since she and her grandfather have been there and explaining, "It's quite like Earth, but at night the sky is a burned orange, and the leaves on the trees are bright silver."



Below:

John is a victim of the terrifying Sensorites.



THE SENSORITES ▶ STORY 7

Right:

Ilona Rodgers
as Carol.

appear to be insulated, the floor should seem to be thickly carpeted. There is one door only and it should make no noise when it opens.'

The script for episode four, *A Race Against Death*, concluded with an evocative piece of stage direction: 'An alien shriek echoes through the channel and the Doctor's face illustrates any man's fear of the unknown.' There were only minor changes to the later scripts; in Episode Five, *Kidnap*, Ian's comment to the Doctor agreeing that Susan should not come with them was a late addition.

On Tuesday 7 April, Verity Lambert suggested a six-week break for *Doctor Who* after transmission of *The Sensorites*. The plan was to be off the air from 1 August to 5 September, but to keep *Doctor Who* in production so that the team could be 10 weeks ahead of transmission when they returned to the screen; taping for a further series could then resume five weeks after the final recording on Friday

23 October. In the meantime, a replacement programme could be recorded from the start of July, with Verity commenting, 'We will provide a six-part serial at approximately the same budget... David Whitaker and I are at present discussing ideas for this.'

The serial was originally due to be recorded entirely in Lime Grove's Studio D, but neither this, nor the alternative Studio G, were considered suitable by producer Verity Lambert as expressed in a memo on Wednesday 13 May; D's 'technical facilities and working conditions' were felt



to be lacking, and G's shape precluded the construction of composite sets which were being planned for *Dr Who and the Sensorites*. On Wednesday 20 May, Head of Drama Sydney Newman sent Donald Baverstock, Chief of Programmes, a memo suggesting that *Doctor Who* should be cancelled if better studio facilities could not be permanently allocated to the programme. The following day, having established that it was now too late to rewrite *The Sensorites* for mounting in the restrictive Studio G, it was resolved that the story would be recorded in, variously, Television Centre studios TC3, TC4 and Lime Grove Studio D. Senior Planning Assistant John Mair warned, however, that 'union problems' might arise should *Doctor Who* remain in Studio D for any longer than was essential. The long-term battle over the series' studio allocation would continue...

The director of the serial's first four episodes was *Doctor Who*'s associate producer Mervyn Pinfield; it was felt that despite a small budget Pinfield would be able to bring great visual style and atmosphere to the scripts. The final two episodes would then be directed by Frank Cox who had handled *The Brink*

Connections: TARDIS systems

▶ The TARDIS lock or opening mechanism is removed by the Sensorites; this permanently locks the ship and to force the doors would disturb the field dimensions inside. Susan again has her own key to the ship. As usual, the TARDIS column rotates when the ship has just landed as seen in previous adventures, but is also seen to do so when

the ship is about
to depart in the
final episode.



of *Disaster* – the second episode of *Inside the Spaceship* [1964 – see Volume 2] a few months earlier, trailing Richard Martin; now Cox would also trail Pinfield on his four recordings. Other key production team members comprised designer Raymond P Cusick, make-up designer Jill Summers and costume designer Daphne Dare. Cusick, effectively alternating on the series with Barry Newbery at this point, had already handled three stories; “Mervyn was very keen on technical tricks,” recalled Cusick on the DVD commentary to *Strangers in Space*. Summers had joined the series with *The Keys of Marinus*, and Dare’s association went back to the first Dalek serial, *The Mutants*. The serial’s music was composed and recorded by Norman Kay, who had previously scored serials *100,000 BC* [1963 – see Volume 1] and *The Keys of Marinus*.

Sensorite sounds

Brian Hodgson produced 19 new special sound effects under the title *Sensorites* at the BBC Radiophonic Workshop; these included sounds needed for Maitland’s ship and various elements for the life of the Sensorites.

Of the cast, the role of the mineralogist John was taken on by Stephen Dartnell who – five weeks earlier – had appeared as the masked Yartek in *The Keys of Marinus*; as such, rapid repetition of the same actor would not be spotted by the viewers, and Stephen later appeared on TV in *A Tale of Two Cities* and became a noted theatre director. Cast as his fiancée, Carol Richmond was Harrogate-born Ilona Rodgers who had attended ballet school and worked at the Bristol Old Vic; since then, her television work had included appearances in series such as *The Avengers*

and *The Human Jungle* for ABC, as well as irregular appearances as Nurse Smith in ATV’s *Emergency Ward 10* since October 1962. “Verity Lambert saw me working at the BBC and asked for me,” recalled Ilona in the fanzine *TSV* Issue 13, noting how it had been her role in a BBC adaptation of *Martin Chuzzlewit* at the start of 1964 which got her noticed for the role in *Doctor Who*. Ilona later moved to New Zealand in 1973 where she appeared in *Hunter’s Gold*, then Australia from 1978 where she worked on *Sons and Daughters*, and then back to New Zealand in 1985 where her work included *Gloss*. The role of Maitland was Canadian Lorne Cossette’s first credit for BBC Television, although he had worked on ITV productions and later moved to the USA and Canada where he subsequently worked on shows such as *Captain Power and the Soldiers of the Future*. The Commander seen in the final episode, *A Desperate Venture*, was envisaged by Frank Cox as being like the lonely, ragged castaway of Ben Gunn in Robert Louis Stevenson’s *Treasure Island*; in this part he cast John Bailey, a seasoned actor on TV plays whom he had seen playing Higgins in a production of *Pygmalion* at the Pitlochry Festival in April

Below:
Lorne Cossette
as Maitland.



Connections: Filthy lucre

▶ The phrase “dreams of avarice”, used by John in episode two, originated in Edward Moore’s 1753 domestic tragedy *The Gamester*, referring to having wealth beyond

the dreams of even the greediest in society.



1962 (this production also featured Ilona Rodgers to whom Frank was rather attracted). The other two human survivors were played by Martyn Huntley and Giles Phibbs, two friends from drama school who knew director’s secretary. Cordelia Crawshaw, who arranged to get them interviews for the series.

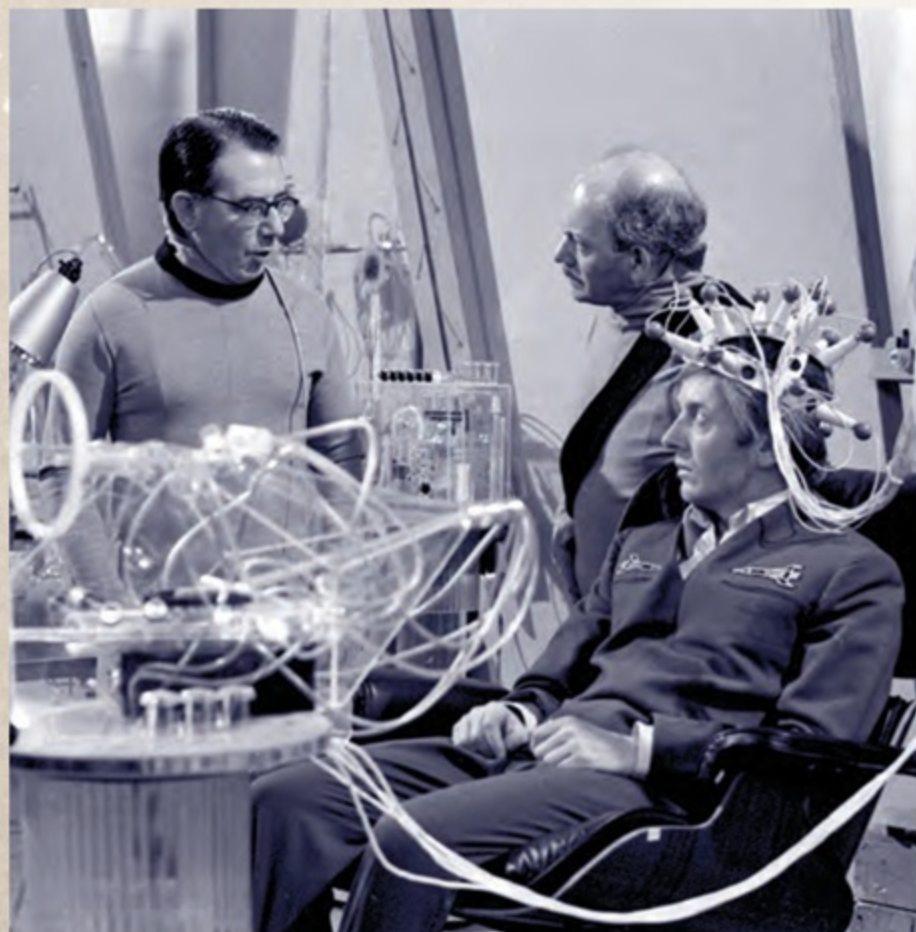
The Sensorite actors were generally all around 5’5” in

height, and some of them played various different characters during the serial. Ken Tyllsen was a writer, photographer and dancer who later worked as an Adlerian psychology counsellor. Joseph Greig had appeared in *Kidnapped* and *The Splendid Spur*, and Arthur Newall worked with an amateur group in Enfield called The Trent Players before becoming a Conservative

councillor. The best-known of the Sensorite actors – playing the villainous City Administrator – was Peter Glaze, a veteran variety artiste who had been an understudy to the Crazy Gang comedy group, and who since 1960 had been well-known for his comic pairing with Leslie Crowther on *Crackerjack*. On *Crackerjack*, Peter had played a spoof version of the Doctor in a sketch in February, while in the final show of the previous run on Thursday 7 May he had appeared in a routine with Eric Francis, who was cast as the Sensorite First Elder; during this item, Eric had asked, “Who’s in the cupboard?” to which Peter had replied, “Well it’s not Doctor Who, is it?” The Sensorite Second Elder was played by Bartlett Mullins – born William Barty Mullins – who had worked with William Russell on *Nicholas Nickleby*.

Below:

Peter Glaze rehearses without his Sensorite mask.



Piano, percussion and brass

Booked to work on the serial on Wednesday 13 May, Norman Kay’s music score incorporated piano, percussion and brass. Around 40 cues running to 22’51” were pre-recorded for the studio sessions with Norman conducting a group of seven session musicians in what was his final work on the series. Originally it was planned that this would span two days from 5pm to 11pm on Tuesday 19 May and 5pm to 9pm on Wednesday 20 May at Maida Vale Studio 2, but in the event all the material was taped on the first evening. 6’07” (17 cues) of music was cleared for episode one, 6’24” (6 cues) for episode two, 6’19” (17 cues) for episode three. 7’00” (21 cues) was cleared for episode four, 53” (12 cues) for episode five and 2’34” (7 cues) for episode six. ■

Production

Pre-filming on *The Sensorites* in mid-May 1964 was minimal; silent 35mm sequences for the first and last episodes were shot at Ealing Film Studios. Two close-ups of Maitland's cutting device scoring the metal of the hatchway were filmed for the first episode along with three moving pieces of back projection showing the sky outside the spaceship window rocking around, the Sense-Sphere zooming up towards the vessel, and the two lights crossing the starry sky signifying the approach of the Sensorites. The third film sequence, used at the end of the final instalment, *A Desperate Venture*, was a model shot of Maitland's ship moving off through space which would be seen via the

TARDIS' scanner screen; this was the first model sequence of a spaceship in space shot for the series.

Mervyn Pinfield began rehearsals on Monday 25 May 1964 through to Thursday 28 at the usual Territorial Army Drill Hall at 239 Uxbridge Road for the first episode. "Mervyn was an interesting guy," recalled William Russell on *Doctor Who: The Sensorites*, "He always looked like a school prefect. We rather mocked him at the beginning with his spectacles and his attaché case and his books under his arm and his anxious look all the time. He was very perspicacious." Pinfield was technically very keen and had even built mobile model cameras complete with turret lenses to plan his camera shots

Above: Susan Foreman communicates with an alien mind...

THE SENSORITES

STORY 7

precisely in the rehearsal room. However, when it came to working with his cast, Russell noted on the serial's commentary, "I never felt he was particularly interested in acting."

Also on Monday 25 May, several sequences for the third episode of the serial were reworked and rewritten; the changes covered the two Sensorites being overpowered in the darkness; the Doctor's chiding of Susan; Carol tending to John in the cabin; the Sensorites telling the Doctor's party of the humans which earlier visited their planet, and the disease which wiped them out; the Second Elder commenting to the City Administrator (AKA the Third Sensorite) on the use of the disintegrator; the Second Elder ending the attack on the humans in the disintegrator

room; and the First Elder explaining both his species' fear of humans, their treatment of John, and introducing the Doctor's party to the crystal water. An entirely new scene was added, too: set in the disintegrator room, the scene showed the Third and Fourth Sensorites aligning the beams of their weapons.

The first episode of *The Sensorites*, *Strangers in Space*, was recorded at BBC Television Centre in Studio TC3 on Friday 29 May from 8.30pm through to 9.45pm. "The sets were wonderful; so many of the buttons worked and many times the actors would stay in over lunch just to play!" commented Ilona Rodgers in *TSV* Issue 13. Designed by Ray Cusick to resemble an old 1940s Dakota military aircraft, the 'spaceship' comprised a series of linked sets

Below:
Confronting
the Sensorites!



arranged for the larger-than-usual studio of TC3: the flight deck (Compartment One), two corridors (Corridor One and Corridor 2), and a number of locker/crew rooms (Compartment Two and Compartment Three); Mervyn Pinfield instructed the cast to move around the set slowly, to give it an impression of size. The two bulkhead doors leading from the flight deck to the corridors were circular, and slid up into the ceiling (the sound effect used for these was exactly the same as that used previously for the doors in the Daleks' city). Behind the observation window of Compartment One was a screen onto which was projected both slides showing both a starry sky and the distant Sense-Sphere, plus the Ealing-shot film sequences. Cusick's set, painted an ersatz metal grey, was constructed in hardboard with flashing panels provided by Bill Roberts of Shawcraft. A very limited version of the TARDIS set was also erected with console, two walls, interior doors and a few items of furniture such as the astrolabe and the tall wooden chair.

Uniforms and masks

During the afternoon's camera rehearsals at 3.45pm, a BBC photographer took portrait shots of guest-cast Ilona Rodgers and Lorne Cossette in costume, plus pictures of Jacqueline Hill and Carole Ann Ford with Stephen Dartnell on the corridor set; Ford did not like the white socks which Susan wore in the serial and so often kept her own black tights on during rehearsals. She also disliked the pinafore which she was given, although the blouse sported by Susan was another item made by Ford's mother.

The humans' outfits were largely plain uniforms consisting of a dark blue rear-fastened collarless jacket with

rocket insignia, matching trousers, a light blue shirt and a small avant-garde collar band. The Sensorite outfits, a collaboration between Daphne Dare and Jill Summers, were designed for short actors. The Sensorite masks were a rigid orange-coloured fabric stretched over a wire framework with separate ears attached; Daphne Dare designed them to look like wise old men. The artiste saw through narrow dark eye-slits (in episode two – *The Unwilling Warriors* – the Doctor remarks that the Sensorites' pupils are fully dilated). To allow the actors freedom to speak their lines, mouth flaps were concealed beneath the Sensorite beards. The costumes were one-piece blue-grey jumpsuits with high collars, and fastened at the back. The Sensorites' distinctive feet were achieved by stretching out pieces of circular card at the end of the costume; consequently, actors found walking in the outfits difficult, and had a habit of standing on one another's feet. The silver racquet-like weapons handled by the Sensorites could be hung on the right hip, and their 'mind transmitter discs' hung on cords to the right of the neck. Summer heat made the costumes very uncomfortable, and camera rehearsals involving Sensorite performers were generally conducted without masks. While the cast members were generally impressed with the faces and costumes of the aliens, they felt that the circular

Connections: Real-world science



▶ Much of the plot of *The Sensorites* unfolds via the use of a spectroscope, a device invented in 1819 by Joseph von Fraunhofer (1787-1826) to analyse the make-up of objects via the frequencies of light emitted. Inclusion of the spectroscope in the plot subscribes to *Doctor Who's* remit to be educational in its depictions of science and history.

Unseen adventures

▶ Aside from the incident with Henry VIII, a parson's nose and the Tower of London, Susan recalls another adventure prior to meeting Ian and Barbara, in which she and her grandfather landed on the planet Esto where plants used thought transference.

Connections: Family row

▶ The Doctor claims that he and Susan have never had an argument, which displays a somewhat subjective memory. He's clearly forgetting all the occasions on which they have argued, particularly the heated disagreement in *100,000 BC* [1963 - see Volume 1] over the fate of Ian and Barbara and her own place in the TARDIS.



feet looked ridiculous; "He thought the costumes were a little bit silly," commented Peter R Newman's sister Vera in the DVD documentary *Looking for Peter*.

The episode began with a re-enactment of the action from the final scene of the previous episode, the concluding instalment of *The Aztecs* [1964 - see Volume 2]; opening captions - 'Strangers from Space' and 'Written by Peter R Newman' - were superimposed over a close-up of the TARDIS console. Static was fed to

the television monitor which doubled as the TARDIS' scanner. The TARDIS set was built adjacent to the spaceship set so that the regular cast could walk out of the TARDIS, the camera following them through the doors and into the humans' ship. A recording break was scheduled to enable the police box shell to be placed at the edge of the spaceship set. The on-screen extraction of the TARDIS' opening mechanism was achieved in three stages. Smoke appeared around the TARDIS' lock as a gloved Sensorite hand, wielding a weapon, came into view; a small flash charge detonated inside the lock, and the hand pulled the lock's inner tube free.

To give the impression that the spaceship was rolling on its axis as it hurtled towards the Sense-Sphere, the camera was rocked and the control room lights flashed on and off erratically. A further recording break was scheduled to reposition both cameras and cast; this came after the scene in which the ship dived towards the Sense-Sphere and Maitland agonised over his inability to alleviate the crisis. William Hartnell did not appear to be at



his ease during the recording, 'fluffing' several lines. Bar the shots of a mysterious gloved hand removing the TARDIS' opening mechanism, only one Sensorite was glimpsed in the opening episode - hanging in space outside the ship's observation window; this uncredited role went to extra Anthony Rogers. The episode concluded with the 'Next Episode' caption superimposed over the Sensorite extra outside the window.

As before, rehearsals continued at the TA Hall for the second episode, *The Unwilling Warriors*, from Monday 1 through to Thursday 4 June, ahead of scheduled recording at the end of that week.

Recording took place on Friday 5 June back in Studio TC3 at Television Centre.



Work was scheduled from 8.30pm to 9.45pm. The episode required only the composite spaceship set used the previous week, without the requirement for the TARDIS elements. An afternoon photocall at 3.45pm focused on the travellers, Maitland's crew and particularly the two Sensorites; as with the Voord in *The Keys of Marinus*, it was hoped that images of the new monsters would capture the public's imagination. "Some of us smoked in those days and we were supplied with cigarette holders during the rehearsals, but the only thing was when we breathed out, smoke came out through the eyeholes," recalled Sensorite actor Joe Greig on the episode's commentary. A problem with the Sensorites was the large cardboard

disc feet which caused the two actors to step on each other's costumes. Frank Cox remembered the occasion when one of the Sensorites said to the other, "Get off my foot, you fool! "The whole place fell about with laughter and we had to do it again," he recalled in *Doctor Who Magazine* 213.

This was also the first occasion on which the Doctor's costume was augmented by a monocle on a dark ribbon. No recording breaks were scheduled for this instalment, nor for the next three episodes. The opening captions were superimposed over a new version of the reprise with the Sensorite outside the window; the Sensorite at the window was now either Ken Tyllsen or Joe Greig, one of the two credited performers, and as such looked rather different; both Sensorites wore three black bands around the lower part of each arm, later revealed to indicate their status as warriors. The hand tools used by the Sensorites were made by Shawcraft.

A fade-to-black after the rescue of Barbara and Susan partway through the episode indicated the passing of time (no break in taping occurred).

The automatic door which opened to allow Ian and Barbara in to Compartment Three was opened on cue by stagehands pulling wires at its base. As the Sensorites moved through the spaceship, their use of their weapon on the sensor device in Compartment Two caused it to flash on cue. For the scenes in which the Sensorites communicated telepathically with Susan, a high-pitched sound effect was played into the studio. The very end of the episode from the exit of the Sensorites

Left:

"It was a wrong number."

Connections: Only human

▶ The Doctor refers to himself and his fellow travellers as "we humans"; this could be taken as a catch-all description on the Doctor's part to avoid any tricky discussions on the Doctor's galactic origins. Later, his comments to Ian indicate that he has a mild telepathy, a property which Susan displays prominently in the serial in her communication with the Sensorites.





Above:
Has the Doctor
lost Susan?

from Compartment One was done in a separate take, possibly re-recorded at the end of the evening. Recording ended with the 'Next Episode' caption superimposed over the closed hatchway through which Susan had gone to join the Sensorites.

Four days of rehearsal were staged prior to recording on the third episode, *Hidden Danger*, from Monday 8 through to Thursday 11 June. Around now, *Doctor Who* made its first appearance on the cover of the BBC staff magazine *Ariel*; a shot of Maitland, Ian, the Doctor and Carol aboard the stricken vessel adorned the June 1964 issue to promote *Dr Who and the Sensorites* starting on Saturday 20 June.

Recording for episode three took place in the confines of Lime Grove Studio D from 8.30pm to 9.45pm on Friday

12 June. "Lime Grove Studios were old and very hot so the poor old Sensorites suffered somewhat," recalled Ilona Rodgers in *TSV* Issue 13. In the cramped studio, the sticky summer heat would make work very uncomfortable in the coming weeks; only part of the composite spaceship set (Compartments One and Four and Corridor One) was erected in the smaller studio, the rest of which was needed for the Sense-Sphere sets. During rehearsals, Hartnell was studied by actor Brian Proudfoot who would be standing in for him in film sequences for the next serial; at first, Hartnell found this very annoying but then spent much of the day helping Brian who was keen to get his performance right.

The Sensorite city

Recording began with a re-enactment of the reprise with the episode captions superimposed over the closed hatchway. Although no recording breaks were planned, there was a retake from the scene in which the Doctor reprimanded Susan. Partway through the episode, the story's action shifted from the spaceship to the mysterious Sense-Sphere. Many more different Sensorite ranks and insignia were shown in this episode. As the First Elder, actor Eric Francis wore two dark sashes across the chest; Second Elder Bartlett Mullins wore just the one. The City Administrator played by Peter Glaze had a dark band around his neck while the Engineer, played by Arthur Newall, had no insignia at all. Anthony Rogers and Gerry Martin also appeared as two non-speaking Sensorite servants at the Palace of Elders, again without insignia.

Cusick's designs for the Sensorite city shunned straight lines and right angles in favour of 'alien' curves and circles. The sets, which had a very organic art

Connections: Scarlet woman

Barbara ponders about the disease killing the Sensorites being similar to scarlet fever, a disease which had been brought largely under control during the twentieth century following the development of antibiotics in 1924 to effectively treat the condition.



nouveau feel, recalled the work of Spanish architect Antoni Gaudí; “I remembered Gaudí, the Spanish architect, who built a large cathedral in Barcelona [the *Basílica de la Sagrada Família*] without using a single right angle,” the designer explained in *Doctor Who Magazine* issue 105, “It was all curves and based on a series of models hanging upside down and held by lots of string.” The Palace forecourt, which incorporated a working fountain (originally connected to the poisoned water storyline), had painted backdrops showing the extent of the Sensorite city. The episode closed with the ‘Next Episode’ caption being superimposed over a shot of Ian lying prone on the floor of the reception room.

With recording of the third episode completed, Jacqueline Hill began her two weeks’ holiday as Barbara remained on the spaceship, while Verity Lambert was the subject of a photocall in her office. Rehearsals for the fourth episode took place once again at the TA Drill Hall on the Uxbridge Road from Monday 15 through to Thursday 18 June. During this

week, William Russell was required on Ealing Studios’ Stage 3A on both Tuesday 16 and Wednesday 17 to shoot scenes for the next serial, *The Reign of Terror* which would enable him to take his fortnight’s leave.

Fortunately, Ian had only a small role in the episode, spending most of the instalment ill. Several of the Sensorite actors changed roles for this episode. Ken Tyllsen, who had been the First Sensorite, became the Senior Scientist; Joe Greig became the Second Scientist. Anthony Rogers and Gerry Martin appeared as non-speaking Sensorites once more (as the servant of the First Elder and as a collaborator with the City Administrator).

Connections: 20-20 vision

▶ As well as wearing his spectacles as seen in earlier stories, the Doctor also uses a monocle in his right eye for the first time.

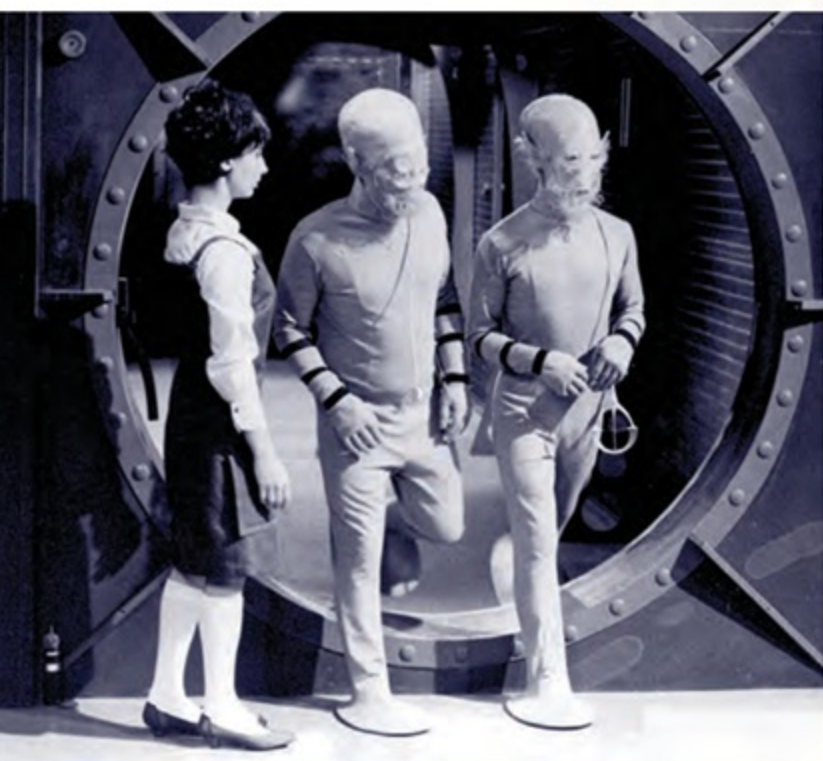


Sensorite scientists

Episode four, *A Race Against Death*, was recorded back at Television Centre, this time in studio TC4, from 8.30pm to 9.45pm on Friday 19 June. The episode started with a new version of the reprise with the captions again superimposed over the stricken Ian. For the Sensorite scientists, the costumes’ armbands were now removed and they instead sported a flask design on their chests. An unscheduled recording break came before the first scene in the laboratory; Joe Greig struggled with the word “antidote” and said “anecdote” by mistake. The headset worn by John for his treatment was a prop made by Shawcraft. The Sensorites were seen to write a list of 10 districts prepared to check their water supplies in ornately inscribed English. Cross fades between scenes of Susan tending to Ian, the list of districts being marked off and the Doctor at work in the Sensorite laboratory were used to convey the passage of time; there

Left:

You put your right leg in, your right leg out...



were several different copies of the district list which were shown in close-ups from different sets, including the disintegrator room. When the Administrator smashed the antidote phial in the palace forecourt, the close-up of the glass smashing was a separate prop on the laboratory set. A standard torch doubled for the 'radio-electric light' prop given to Ian and Susan by the Sensorites; a studio spotlight was used to produce the strangely powerful beam emitted from the end of the Doctor's small pen torch as he explored the aqueduct, which was a minimal set comprising pipes, support pillars and black drapes. The 'Next Episode' caption was superimposed over a shot of the Doctor hearing the noise of a 'monster' in the aqueduct; these last few short sequences were re-recorded at the end of the evening. For contractual reasons, Jacqueline Hill was still credited

on the closing captions despite her non-appearance on this episode and the next.

Work on the final two episodes of *The Sensorites* saw the handover from director Mervyn Pinfield to Frank Cox. By this time, the crew believed that they might well have another week in hand with production, since it now seemed unlikely that episode three of the serial would be transmitted on Saturday 4 July as initially planned.

Rehearsals for the fifth episode, *Kidnap*, took place in the usual location from Monday 22 to Thursday 25 June. For the episode, Joe Greig played a Senior Warrior, his costume bearing three armbands as per earlier episodes. Anthony Rogers and Gerry Martin appeared yet again as rankless Sensorites: a servant and a messenger at the Palace of Elders.

Recording on Friday 26 June saw yet another change in location, this time Studio G at Lime Grove. The studio was

Below:

The tension mounts aboard the ship.





as similarly ill-equipped for *Doctor Who* as Studio D, but the additional problem caused by this venue was that it was long and narrow meaning that the production was restricted to simple box sets. As with previous episodes, recording took place from 8.30pm to 9.45pm. The episode began with a new reprise of the previous episode's cliffhanger and the opening captions superimposed over a shot of the Doctor; in the first shot, Hartnell was seen in close-up facing the camera to disguise the fact that his jacket had already been ripped to shreds by the 'monsters' which were about to assault him. As John recovered from the Sensorites' treatment, a shot of Carol was seen to go in and out of focus to show his point of view. The closing 'Next Episode' caption was shown over a shot of the empty forecourt after a Sensorite hand had dragged Carol out of frame; this was an unscheduled second take of the final scene. On the closing roller caption, Mervyn Pinfield's credit as associate producer was restored.

Back from holiday, a tanned Jackie Hill rejoined the *Doctor Who* team on Monday 29 June to rehearse *The Sensorites* concluding instalment through to Thursday 2 July. Although not required for the week, Bartlett Mullins also received a payment, despite the fact that rewrites

had meant that his character, now already killed off, no longer appeared. Like Bartlett, neither Ken Tyllsen or Gerry Martin were required; Anthony Rogers, however, reappeared as a non-speaking warrior. The scene with the humans emerging to be captured by the Sensorites was a late addition to the script, appended late in the day during rehearsals.

Muddled letters

It was back to Lime Grove Studio D on Friday 3 July to record the serial's final episode, *A Desperate Venture*. Make-up was now handled by Sonia Markham who worked to Jill Summers' designs as supervisor. The 35mm filmed reprise which opened the episode cut early before the 'Next Episode' caption could appear and new music played over this; following this, the opening captions were shown over a shot of the empty disintegrator room. Two copies were made of the note written to John from Carol, allowing a cross fade between the letter in the disintegrator room to the 'same' letter being held by the newly arrived Barbara. John's recovery being now complete, Stephen Darnell's hair was not streaked as heavily white as it had been in previous instalments. As Carol tore the cable from the disintegrator, a small flash charge attached to the device was detonated on cue. During the scene where Susan spoke to the First Elder, talkback from the director's secretary Cordelia Crawshaw could be heard on the soundtrack.

In this episode, Peter Glaze wore the single sash of the Second Elder, although he was still referred to at times

Production

Left:
The new Coldplay single was deadly to Sensorites.

Connections: Happy Sensorites

▶ When Ian comments of the happy Sensorites that "some are happier than others", he is echoing the phrase, "All animals are equal, but some animals are more equal than others" in George Orwell's allegorical 1945 novel *Animal Farm*.



Connections: Gadget man

▶ The Doctor still has his pen torch first seen in *100,000 BC* [1963 - see Volume 1] when he investigates the aqueduct in later episodes of *The Sensorites*.



as the City Administrator. During the scene where the Doctor was called upon to relate the letters borne by the fragment of shoulder flash, Hartnell muddled his delivery of the letters "I, N, E, E, R" (the end of the word 'engineer'), enunciating instead "I, N, N, E, R"; the close-up for the shoulder

flash was held in the hand of a double for Hartnell on the nearby set of Channel Three while Hartnell and Russell were standing in Channel One. The pipe sets were built from three linked sections; by moving the camera and having the cast double back on themselves, it appeared to form different parts of the aqueduct.

The scene at the entrance to the aqueduct was a late addition to the script; a recording break beforehand allowed the

actors to move from the channel sets to the exit. The effect of the Senior Warrior's hand ray striking the Commander was achieved simply via a sound effect heard as John Bailey crumpled to the ground.

Writer's block

A small version of the TARDIS set was erected for the serial's final scene comprising the console, two walls and the orary on the eagle table; there were two takes of this sequence and the Ealing film sequence showing Maitland's rocket departing was played on the monitor doubling as the TARDIS' scanner screen. The closing caption, 'Next Episode: *A Land of Fear*', was shown over a shot of the Doctor and Susan by the ship's console.

The Sensorites was Peter R Newman's final televised work. In March 1964, Peter was commissioned to write a serial for the new channel - BBC2 - entitled *The Gossamer Thread*, but after several rewrites guided by script editors John Wiles and Roger Parkes, the scripts were written off and abandoned in August 1965. Sadly, Newman suffered from terrible writer's block and was to receive no further credits on film or television, although he attempted to carry on writing. Later on he took on other jobs such as being a porter at the Tate Art Gallery. Tragically he had a fall down a flight of stairs at work and hit his head on a radiator; he died in Westminster Hospital in February 1975 of a massive cerebral haemorrhage. ■

Below:
Locked out
of the ship!



PRODUCTION

May 64 Ealing Film Studios: Back projection and models

Fri 29 May 64 Television Centre Studio 3: *Strangers in Space*

Fri 5 Jun 64 Television Centre Studio 3:

The Unwilling Warriors

Fri 12 Jun 64 Lime Grove Studio D: *Hidden Danger*

Fri 19 Jun 64 Television Centre Studio 4: *A Race Against Death*

Fri 26 Jun 64 Lime Grove Studio D: *Kidnap*

Fri 3 Jul 64 Lime Grove Studio D: *A Desperate Venture*

Fri 10 Jul 64 Lime Grove Studio G: *A Desperate Venture* [insert]

Post-production

The background of the page is a photograph of two actors in white motion capture suits. They are standing in a circular, metallic structure that resembles a large porthole or a tunnel. The actors are facing each other, and their suits have black markers on the joints. The lighting is dramatic, with strong highlights and shadows.

Immediately prior to taping the first episode of the next serial, *The Reign of Terror*, director Henric Hirsch's team recorded a single insert shot for the final episode of *The Sensorites* at the start of the evening's work on Friday 10 July in Lime Grove Studio D. This was a remount of the film sequence showing Maitland's spaceship on the TARDIS scanner to be inserted into the final videotape edit of the episode. ■

This page:
Onesies are in on the Sense-Sphere this season!

Publicity

Above:
The Doctor
sees the true
nature of the
Sensorites.

- ▶ Look out – the Sensorites are coming was Douglas Marlborough's headline in the *Daily Mail* on Monday 15 June as the tabloid printed a picture of one of the aliens. "I think mothers worry about these monsters more than children," commented Mervyn Pinfield.
- ▶ The serial was previewed in the *Radio Times* on Thursday 18 June; a small feature entitled *Dr Who: Strangers in Space* set the scene for the serial, illustrated by a photo of the Doctor and Ian with Carol and Maitland aboard the spaceship.
- ▶ On Saturday 20 June, Carole Ann Ford (with a BBC Dalek in attendance) opened the East Ham Town Show at the Central Park in East Ham. 20,000 people attended according to the report in the *Ilford Pictorial* on Thursday 25 June, which noted that the actress had slipped away to watch the broadcast of *Strangers in Space*.
- ▶ Writing about *TV and Radio Topics* in the *Daily Telegraph* on Monday 22 June, Norman Hare commented that 'Miss Verity Lambert... surprised me when she told me that she had received no protests at all from parents about some of the pretty horrifying things that happen – or nearly happen – to the characters'.
- ▶ A syndicated feature by Fred Billany entitled *Dr Who is playing a part he loves* appeared in publications such as the *Evening Chronicle Leisure Guide* on Saturday 27 June. The journalist spoke to William Hartnell during rehearsals at the drill hall, with the star commenting of the Sensorites: "I don't believe they are horrific or that they can have a harmful effect on the children who watch the programme." Discussing the series, Hartnell added: "We all take it very seriously indeed. It wouldn't come off as well as it does if we didn't. They are all wonderful to work with and we have a first-rate director in Mervyn Pinfield. There is

no friction between us and in fact there has never been the slightest hint of a row. A lovely company."

- ▶ Ilona Rodgers' appearance in the serial was promoted by the *Daily Mirror* with the item *One Venus to another* on Saturday 27 June (suggesting that the actress was playing 'Spacegirl Venus'). A photograph of a Sensorite appeared in the *Sunday Times* the following day illustrating an article about *FADS: Psychology of the monster cult*; this considered monster movies and included comments from Terry Nation.
- ▶ During transmission, the media seized upon criticism of *Doctor Who* made by University of York lecturer Edward Blishen who had written a piece in *Where?* – the journal of the Advisory Centre for Education – following his survey of children's programming and declaring that the series was 'compulsive nonsense'. On Friday 3 July, the *Daily Mirror* reported *TV's Dr Who Gets A Dressing Down* recounting how some Tory MPs were supporting the establishment of a committee to vet television shows as suitable for a family audience, citing Blishen's comments. This was also reported in the *Daily Sketch* (*BBC Gets a 'Lecture' Over Nonsense of Dr Who*) and *The Guardian*.
- ▶ The *West Sussex Gazette* ran a story on Thursday 16 July about the previous Saturday's Worthing Round Table donkey races at Sompting which had been attended by Carole Ann Ford.
- ▶ On Thursday 16 July, to push the serial's fourth instalment, *Radio Times*

ran a half-page interview with William Hartnell entitled *The Man Who's Who*, noting of his 'enigmatic character of Dr Who [that he] is of uncertain age, anything up to several millennia, and since he lives in the far future it is rather difficult to work it out precisely'. "I've waited years to do something like this and I've never been happier," said the show's star alongside three portraits of himself, one of which came from the original September 1963 photocall.

- ▶ The *Radio Times* programme billing for *Kidnap* was accompanied by a picture of Susan from *The Aztecs* to emphasise the fact that following the broadcast of *Kidnap* on Saturday 25 July, the next programme was *Juke Box Jury*, a live broadcast for Television Centre which featured Carole Ann Ford as one of the panel alongside Beatle George Harrison.
- ▶ The *Dundee Evening Telegraph* ran a piece about the London home of Jacqueline Hill under the title *Jacqueline's Flat Is Like The Savoy* on Thursday 30 July.

Below:

"How about a game of Twister, eh Chesterton?"



Broadcast

- Due to the hot weather, ratings for *The Sensorites* were slightly down on those for *The Aztecs*; episode four, broadcast at the height of the holiday season on Saturday 18 July, garnered the series' lowest rating since the broadcast of *Doctor Who*'s very first episode in November 1963.
- Competition in the ITV regions came from reruns of both *The Buccaneers* and then – from Saturday 27 June – *Hawkeye* and *The Last of the Mohicans* in London on ATV plus series like *The Bugs Bunny Show* (ABC) and *The Adventures of Robin Hood* (Southern). Summer sporting fixtures took their toll on BBC1's schedules on Saturday 27 June when *Summer Grandstand* over-ran; consequently, episode two was broadcast 25 minutes later than scheduled.
- As had been suspected in late June, episode three was not ultimately transmitted on Saturday 4 July (although some provisional schedules had indicated that it would go out that day in the later slot of 7.10pm – a slot eventually devoted to *Juke Box Jury*); *Doctor Who* was given a week's break to make way for an extended edition of *Summer Grandstand* (which covered both an England versus Australia test match from Headingly, and tennis from Wimbledon). *Hidden Danger* then aired in the usual 5.15pm slot on Saturday 11, following *Summer Grandstand* and before *Juke Box Jury* as usual.
- Despite its poor national performance, episode four was the top-rated BBC show in the Granada region for the week, as was episode five the following week when *Doctor Who* ran directly after *Summer Grandstand*. The serial concluded on Saturday 1 August. This week, Ulster scheduled the new Australian fantasy adventure series about *The Magic Boomerang* (which could stop time) in its 5.15pm slot while Grampian opted for the American sitcom *Guestward, Ho*.
- UK Gold broadcast the re-edited prints of the serial in episodic and compilation form from November 1992.
- The Sensorites* was sold overseas in the form of 16mm film recordings as part

Below:
Barbara
speaks up!





Left:

John protects Barbara and Susan from danger.

of the third block of stories comprising 27 episodes, with Spanish and Arabic dubs available from 1967.

- ▶ The titles of the Spanish episodes were *Extraños en el Espacio*, *Guerreros Involuntarios* (*Involuntary Warriors*), *Peligro Oculto*, *Carrera Contra la Muerte*, *Secuestro* and *Una Aventura Desperada*. Part of the opening scene from episode one was cut in some overseas prints to remove the travellers reminiscing about their previous adventures. The serial was initially available until July 1969, but this was later extended to July 1974; however, BBC Enterprises

had withdrawn the story by 1974. Among the countries to purchase *The Sensorites* were Canada, Nigeria, Singapore, Uganda, Morocco and, from 1985, the serial was shown in North America in both episodic and compilation form.

- ▶ Thinking the master tapes to be of no further value, the BBC Film and Television Archives wiped the original recordings in the 1960s: *Hidden Danger*, *A Race Against Death* and *Kidnap* were cleared to be erased on Thursday 17 August 1967, and the remaining three episodes were similarly sentenced to destruction on Friday 31 January 1969. However, BBC Enterprises had independently retained the negatives of their 16mm stored-field film recordings with optical soundtracks made in 1967 and these were returned to the BBC Archives in 1978.
- ▶ “He was quite excited about it,” said Peter R Newman’s sister Vera in *Looking for Peter*, recalling the transmission of her brother’s serial, “and when it came on television he invited a lot of nieces and school friends.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Strangers In Space	Saturday 20 June 64	5.15pm-5.40pm	BBC1	24'26"	7.9M (17th)	59
The Unwilling Warriors	Saturday 27 June 64	5.40pm-6.05pm ¹	BBC1	24'44"	6.9M (39th)	59
Hidden Danger	Saturday 11 July 64 ²	5.15pm-5.40pm	BBC1	24'53"	7.4M (22nd)	56
A Race Against Death	Saturday 18 July 64	5.15pm-5.40pm	BBC1	24'49"	5.5M (58th)	60
Kidnap	Saturday 25 July 64	5.15pm-5.40pm	BBC1	24'57"	6.9M (29th)	57
A Desperate Venture	Saturday 1 August 64	5.15pm-5.40pm	BBC1	24'49"	6.9M (39th)	57

¹ Scheduled for 5.15pm-5.40pm; broadcast late from 5.40pm because of an over-run of *Summer Grandstand*.

² Provisionally scheduled for Sat 4 Jul 64 7.10pm-7.35pm but replaced by *Juke Box Jury*.

Merchandise

Right:
Novelisation
cover by Nick
Spender.

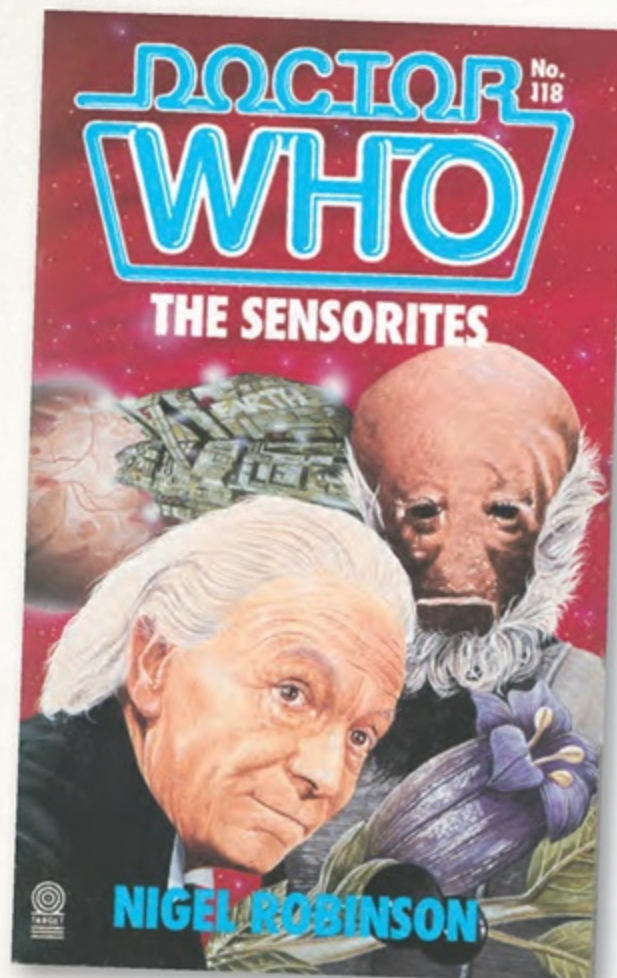
In September 1965, the Sensorites returned in the first edition of *The Dr Who Annual* published by World Distributors Ltd; in a text story entitled *The Monsters from Earth*, the quiet creatures now worshipped the sacred Zilgans.

In 1978, Jotastar produced a *Doctor Who* Trump Card Game. The Sensorites were included among the aliens as part of the boxed pack of cards.

In February 1987, *Doctor Who – The Sensorites* was novelised by Nigel Robinson and published by Target/WH Allen in hardback by WH Allen. The paperback Target edition appeared in May of the same year. AudioGO released an unabridged audiobook of the novel, narrated by William Russell, as part of its Classic Novels range in May 2012.

The original television soundtracks were released by BBC Audio as *Doctor Who: The Sensorites* in July 2008, with linking narration by William Russell, plus a bonus

Below:
Illustration
from *The
Monsters
from Earth*,
from the 1965
Dr Who Annual.



interview with the actor. This release was later packaged as part of *The TV Episodes: Collection Six* box set in September 2013 alongside five other Hartnell-era adventures. PDFs of the original camera scripts were also included.

Music and sound effects

Music and sound effects tracks from episodes of *Doctor Who* including *The Sensorites* were part of the *30 Years at the Radiophonic Workshop* BBC CD in July 1993. Incidental music was also available on *Doctor Who at the BBC Radiophonic Workshop - Volume 1: The Early Years 1963-1969* in May 2000 and on Silva Screen's *Doctor Who: The TARDIS Edition* in November 2014.





Left:
DVD and VHS
covers for
the release
of the story.

The BBC Video release *The First Doctor Box Set* in November 2002 included a restored version of *The Sensorites* alongside *The Time Meddler* and *The Gunfighters*. *The Sensorites* was released on DVD in January 2012. It contained the following extras:

- ▶ **Commentary** with William Russell, Carole Ann Ford, Joe Grieg, Martyn Huntley, Giles Phibbs, Frank Cox, Raymond Cusick and Sonia Markham. Moderated by Toby Hadoke
- ▶ **Looking for Peter** - Toby Hadoke goes in search of the enigmatic Peter R Newman
- ▶ **Vision On** - what exactly does a Vision Mixer do?
- ▶ **Secret Voices of the Sense-Sphere** - Clive Doig reveals the origins of the eerie Sensorite voices
- ▶ **Photo Gallery**
- ▶ **Coming Soon Trailer**
- ▶ **Radio Times Listings** in Adobe PDF format
- ▶ **Production Subtitles**

▶ Programme Subtitles

A Sensorite greetings card appeared as part of a set of four from the Stamp Centre, issued in April 2001.

Metal model miniatures of Sensorites were also produced by Fine Art Castings in 1985 and Harlequin Miniatures issued metal miniatures of a Sensorite and a 'Sensorite attacking' in 1999/2000. Six-inch-tall Sensorite figures were available from Product Enterprises in 2002/3. A Sensorite figurine was the subject of issue 62 of Eaglemoss' *Doctor Who Figurine Collection* in December 2015.

Doctor Who: The TARDIS Edition 11-disc set from Silva Screen, released in November 2014, included an effect track from the serial. ■



Left:
Eaglemoss' Sensorite figurine.

THE SENSORITES

'MUCH LIKE THE FIRST DALEK STORY, THE THREAT HERE IS GROUNDED IN PARANOIA MORE THAN ANYTHING ELSE.'

Cast and credits

CAST

William Hartnell.....Dr Who
William Russell.....Ian Chesterton
Jacqueline Hill.....Barbara Wright¹
Carole Ann Ford.....Susan Foreman

with

Stephen Dartnell.....John
Ilona Rodgers.....Carol
Lorne Cossette.....Maitland [1-3]
John Bailey.....Commander [6]
Martyn Huntley.....First Human [6]
Giles Phibbs.....Second Human [6]

Sensorites

Ken Tyllsen..... First [2-3]²/First Scientist [4-5]
Joe Greig.....
 Second [2-3]²/Second Scientist [4]/Warrior [5-6]
Peter Glaze..... Third² [3-6]
Arthur Newall..... Fourth² [3-6]
Eric Francis.....First Elder [3-6]
Bartlett Mullins.....Second Elder [3-5]

and

Anthony Rogers.....
 Sensorite³ [3-6; uncredited on 1]
Gerry Martin..... Sensorite³ [3-5]

¹ Credited on all episodes but absent from 4 and 5

² Credited as 1st Sensorite and 2nd Sensorite on 2

³ Erroneously billed as Third and Fourth Scientists in *Radio Times* for 4

CREDITS

Written by Peter R Newman
 Title music by Ron Grainer
 with the BBC Radiophonic Workshop
 Incidental music composed and conducted
 by Norman Kay
 Costumes supervised by Daphne Dare⁴
 Make-up supervised by Jill Summers⁵
 [and Sonia Markham; uncredited on 6]
 Story Editor: David Whitaker
 Designer: Raymond P Cusick
 Associate Producer: Mervyn Pinfield
 [5-6, uncredited on 1-4]
 Producer: Verity Lambert
 Directed by Mervyn Pinfield [1-4], Frank Cox [5-6]
 BBC TV

⁴ Credited on 6 only

⁵ Credited on 6 only although this episode was supervised by Sonia Markham

Below:
Dohl



Profile

DAVID WHITAKER

Story Editor

David Arthur Whitaker was born on 18 April 1928 in Knebworth, Hertfordshire. His family moved to Barnes, South West London soon after. As a youngster he avidly read John Buchan's adventure stories and science-fiction, including Ray Bradbury.

After acting, directing and producing for various theatrical repertory companies, Whitaker gravitated towards writing. His play for the York Repertory Group, *A Choice of Partners*, was adapted for BBC TV and aired 4 June 1957.

On the strength of it, Whitaker was offered a three-month trial in the Script Unit. He wrote linking material for variety shows *Crackerjack* (1958), *Showtime* (1959-61), *Make Mine Music* (1959/60), *Nina and Frederik* (1961) and provided David Nixon's links for no fewer than three *Christmas Night With the Stars* (1958-60).

Below:
Koquillion
menaces Vicki
in Whitaker's
The Rescue.



Dramatic works included historical drama *You Are There* (1958) and three longform plays; a new work *The Marrying of Milly* (1958), an adaptation of *The Difficult Age* (1960), and a musical biography of theatrical impresario Albert de Courville, *Hullo Ragtime* (1961).

Crucially, Whitaker scripted Saturday teatime adventure serial *Garry Halliday* (1961/2) and also contributed episodes to soap *Compact* in 1962, before the Script Unit was disbanded in 1963.

Whitaker married *Coronation Street* actress June Barry on 8 June 1963, having previously been romantically involved with Yootha Joyce.

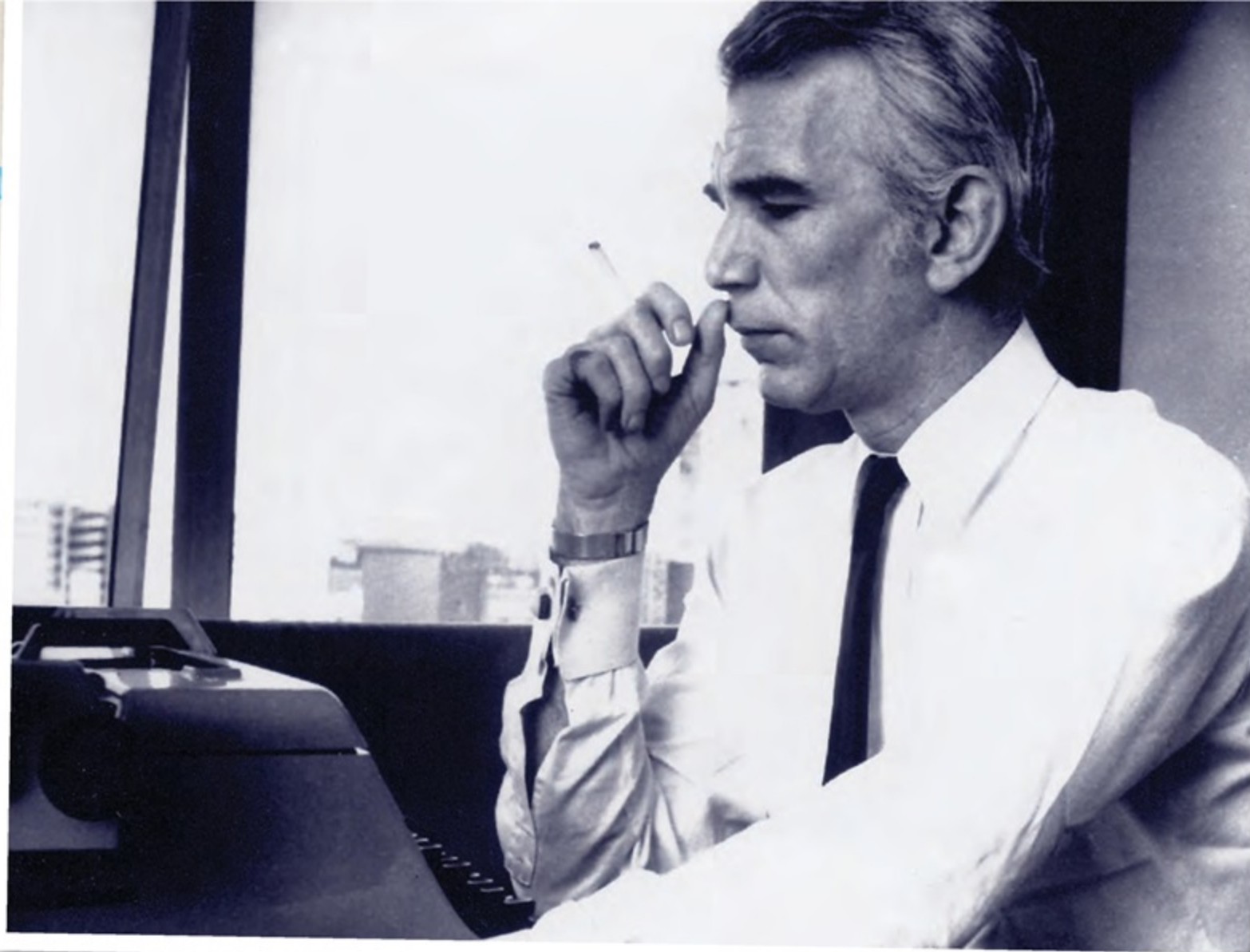
Appointed *Doctor Who* story editor on 24 June 1963, Whitaker, speaking to Guy Deveson in 1979, would recall the job as “virtually dominating one’s living and breathing”. In that first year Whitaker developed the dynamics of the characters, while finding suitable freelance writers. Whitaker himself wrote *Inside the Spaceship* [1964 – see Volume 2]. After 12 months, his final input as story editor was planning Susan’s departure from *The Dalek Invasion of Earth* [1964 – see Volume 4].

June Barry, speaking to Jeremy Bentham in 1986, claimed; “David crafted and shaped *Doctor Who*... the myth came from him... he created far more than he is ever given credit for.”

Unsure whether the series would continue, Whitaker had committed to other projects and so left, later recalling beginning to feel “dangerously jaded” over *Doctor Who*. Whitaker was hardly out of the building when he wrote *The Rescue* [1965 – see Volume 4] and *The Crusade* [1965 – see Volume 5].

Whitaker penned several *Doctor Who* books, beginning with a novelisation of the





Above:
David Whitaker,
a pioneering
talent of
Doctor Who.

original Dalek story as *Dr Who in an Exciting Adventure with the Daleks*, published November 1964. This included a new introduction set on Barnes Common, a location from Whitaker's childhood. *Doctor Who and the Crusaders* followed in 1965.

He scripted the bulk of comic strip *The Daleks in TV Century 21* from Terry Nation's storylines, published from January 1965, and wrote stories for the first *Dr Who Annual*. He provided, uncredited, the screenplay for Milton Subotsky's first Dalek movie in 1965 (providing 'additional material' on its 1966 sequel) and scripted stage show *Curse of the Daleks*.

Non-*Who* work in early 1965 included two episodes of ITV thriller *Undermind* and providing additional dialogue on fantasy B-movie *City in the Sea*.

Whitaker became Chairman of the Writers' Guild of Great Britain from 1966-8, so work had to fit between various international congresses. This included four *Doctor Who* scripts; *The Power of the Daleks* [1966 – see Volume 9], *The Evil of the*

Daleks [1967/8 – see Volume 10], *The Enemy of the World* [1968 – see Volume 11] and *The Wheel in Space* [1968 – see Volume 12].

Movie work included doctoring chores on *Submarine X-1* (1968) and *Attack on the Iron Coast* (1968); his biggest film credit was writing spy thriller *Subterfuge* (1968).

Further TV credits came on *Public Eye* (1968), *Mr Rose* (1968), *The Gold Robbers* (1969) and *Paul Temple* (1970). His final *Who* script, *The Ambassadors of Death* [1970 – see Volume 15], was much rewritten.

Around 1970, Whitaker left Britain for Australia. Writing credits here included *Homicide* (1972), film series *Elephant Boy* (1973) and an ABC adaptation of *The Far Country* (1972), in which he also played Dr Wilkinson. Whitaker married his second wife, ballerina Stephanie St Clair, in Sydney in 1978.

Returning to the UK in 1979 to undergo treatment for cancer, Whitaker had begun novelising *The Enemy of the World* when he died in a Hammersmith hospital on 4 February 1980, aged 51. ■



THE REIGN OF TERROR

➤ STORY 8

The time travellers find themselves in the middle of a bloody period in history – the French Revolution. Separated and pulled into a terrifying plot, can they escape the Reign of Terror before the guillotine falls?



'IT IS BY NO MEANS
THE LAST TIME THE
DOCTOR WOULD DELIGHT
IN DRESSING UP.'

Introduction

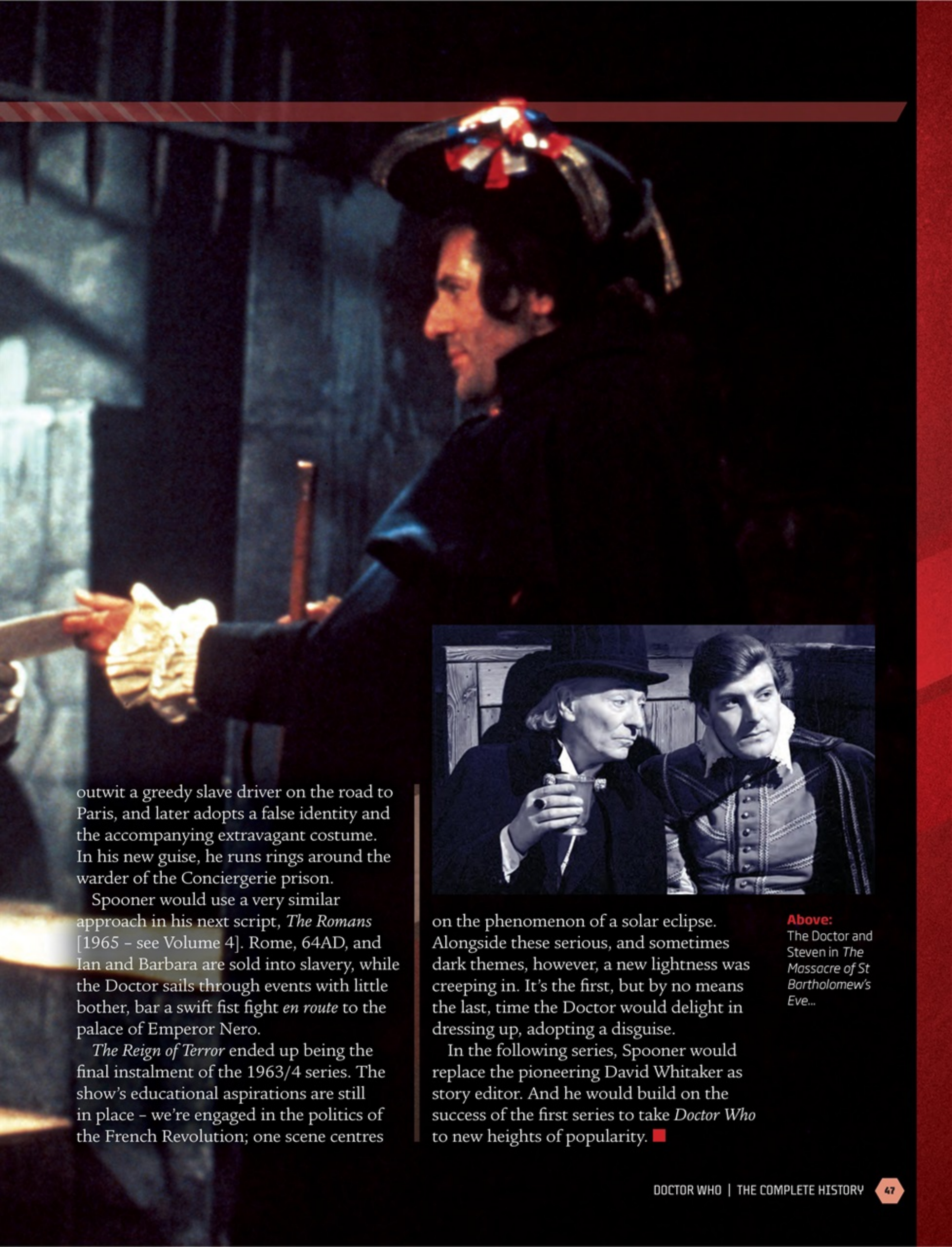
It's possible that the instructive nature of *Doctor Who's* forays into the past excuses a lot of nastiness. Early on, it was hoped the series would be educational to some degree. The future offers many opportunities for sanitised scientific exposition but, inevitably, a lot of the landmark moments in history are disturbingly violent. This is the first of two visits the Doctor makes into some of the bloodiest moments in French history (the other being *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]).

The blade of the guillotine hangs over events in *The Reign of Terror*: the Doctor's companions find themselves in danger of

literally losing their heads when they're thrown into a squalid Parisian jail. While they're incarcerated, Susan falls miserably ill. The Doctor meanwhile is almost burnt alive, when insurgents set fire to the house he's hiding in. And if you think our heroes have it bad, at the story's climax, one of the Revolution's leaders, Robespierre, receives a gunshot wound to the face.

Mercifully, this slice of Revolutionary realism is leavened by writer Dennis Spooner, who would make his mark by introducing a great deal of comedy to *Doctor Who*.

Although his companions have a pretty tough time in Paris, the Doctor soon starts enjoying himself. He devises a scheme to



outwit a greedy slave driver on the road to Paris, and later adopts a false identity and the accompanying extravagant costume. In his new guise, he runs rings around the warder of the Conciergerie prison.

Spooner would use a very similar approach in his next script, *The Romans* [1965 – see Volume 4]. Rome, 64AD, and Ian and Barbara are sold into slavery, while the Doctor sails through events with little bother, bar a swift fist fight *en route* to the palace of Emperor Nero.

The Reign of Terror ended up being the final instalment of the 1963/4 series. The show's educational aspirations are still in place – we're engaged in the politics of the French Revolution; one scene centres



on the phenomenon of a solar eclipse. Alongside these serious, and sometimes dark themes, however, a new lightness was creeping in. It's the first, but by no means the last, time the Doctor would delight in dressing up, adopting a disguise.

In the following series, Spooner would replace the pioneering David Whitaker as story editor. And he would build on the success of the first series to take *Doctor Who* to new heights of popularity. ■

Above:
The Doctor and Steven in *The Massacre of St Bartholomew's Eve...*

A LAND OF FEAR

The TARDIS lands in a meadow near some woods. The Doctor tells Ian and Barbara that he has returned them home but Ian is sceptical. He persuades the Doctor that they should part over a drink, and they step outside. Susan spots a movement in the trees. Ian investigates, emerging holding a boy. [1] He tells them they are 12 kilometres from Paris, then runs off into the woods.

The Doctor sees a farmhouse in the distance and they approach it as evening turns to night. The farmhouse appears to be deserted but the front door is unlocked. Inside, Susan finds a chest full of eighteenth-century clothes. [2] They also find wine, bread, maps, daggers and blank official documents signed by Robespierre. They are at a link in an escape chain during the Reign of Terror!

The Doctor goes to look upstairs where he is knocked unconscious.

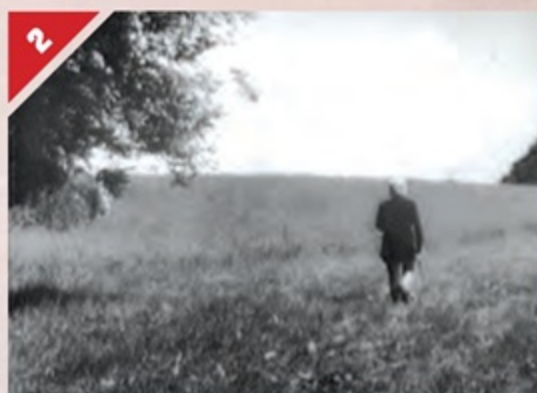
Ian, Barbara and Susan have changed into eighteenth-century clothes when two men appear in the doorway, brandishing pistols. [3] They are Rouvray and D'Argenson. Barbara explains that they are travellers and Rouvray demands to know which side she is on. D'Argenson warns Rouvray that they must leave but it is too late; the soldiers of the Revolutionary Army are outside.

D'Argenson can't bear the thought of facing the guillotine; the rest of his family have been executed. He runs outside and Rouvray goes after him. Both men are shot. [4]

Ian is upstairs searching for the Doctor when he hears a scream. He rushes downstairs where he is caught by the soldiers. [5] The Lieutenant tells his men that Ian, Barbara and Susan should be taken to Paris to face the guillotine. As they depart, the soldiers set the farmhouse on fire.

The Doctor wakes up in locked room that is filling with smoke! [6]





GUESTS OF MADAME GUILLOTINE

Barbara and Susan are brought before a judge at the Conciergerie prison in Paris. [1] They are sentenced to immediate execution. The lecherous jailer locks them in the cell he keeps for his “special guests”.

The Doctor wakes up, saved from the fire by the boy, who indicates the way to Paris. The Doctor sets off, determined to rescue his friends. [2]

Barbara suggests they try to dig their way out of their cell through a damp patch on the wall.

Ian shares a cell with a seriously wounded man, Webster. [3] He warns Ian that soon France will end its madness and declare war on England. There is an Englishman in France, called James Stirling, who has information. Ian promises to find him and Webster says, “Jules Renan” and, “the sign of Le Chien

Gris” before dying. On his way to Paris the Doctor comes across an overseer supervising some “tax dodgers” working on the road.

The overseer asks to see the Doctor’s papers and, as it turns out he can’t prove he has paid his taxes, the overseer sets him to work too.

The prison governor, Lemaitre, asks Ian if his cellmate spoke before he died and Ian denies that he did. [4] Lemaitre then asks the jailer, who says he did hear them talking, and Lemaitre strikes Ian’s name off the list for execution.

Barbara and Susan are disturbed by rats coming in through the hole. They decide to stop digging.

The Doctor tricks the overseer by stealing some gold coins from his purse and scattering them on the road, claiming to have found some hidden treasure. [5] The overseer starts digging – and the Doctor knocks him out with a shovel.

Barbara and Susan are taken out of their cell and sent to the guillotine. [6]

A CHANGE OF IDENTITY

In Paris, two men, Jean and Jules, await the tumbrel carrying prisoners to the guillotine.

The jailer is in the process of unlocking Ian's cell when he is called away by Lemaitre. Ian removes the key and puts another key in the keyhole. The jailer returns, noticing nothing amiss.

Barbara and Susan's tumbrel halts. Jean and Jules shoot the guards and escort Barbara and Susan to safety. **[1]**

The Doctor enters a tailor's in Paris and exchanges his clothes and ring for the uniform of a Regional Officer of the Provinces. **[2]**

Barbara and Susan are taken to the safety of Jules' house, where they are introduced to his sister, Danielle. Jules explains that tomorrow he will make arrangements to have them smuggled out of France.

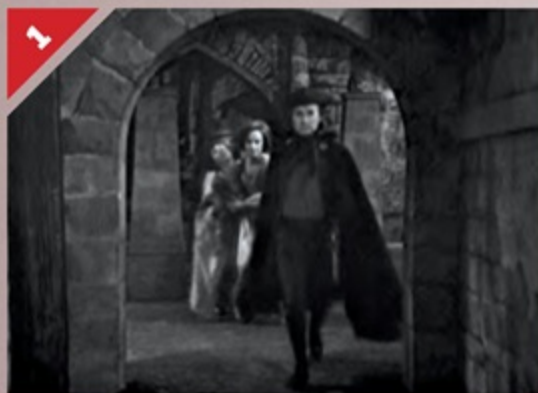
Using the key, Ian make his escape – unaware that his escape has been engineered by Lemaitre. **[3]**

Barbara and Susan identify the farmhouse where they saw the soldiers on a map. Jean realises that someone is informing on them.

Susan feels unwell so Danielle shows her and Barbara to their room. Leon Colbert arrives and informs Jules that a man has been asking after him at the inn near the prison. Barbara returns and is charmed by Leon. **[4]**

Posing as a Regional Officer, the Doctor visits the jailer, demanding to know what happened to the traitors. He's told that the women were rescued and the man escaped. Lemaitre arrives, telling the Doctor he will discuss the Doctor's province with First Deputy, Robespierre, and invites him to attend. **[5]**

After they have left, the tailor enters the Conciergerie and presents the jailer with the Doctor's ring; "Evidence against a traitor." **[6]**





No broadcast images of *The Tyrant of France* are available. Representative images used.

THE TYRANT OF FRANCE

Lemaitre introduces the Doctor to Robespierre. The Doctor suggests that Robespierre's reign of terror is counterproductive and Robespierre admits that his colleagues are plotting against him. [1]

Susan has developed a fever so Leon leaves to fetch a physician. [2]

Later that night, Jean helps Jules drag a man they have knocked unconscious into his house. The man is Ian.

The Doctor and Lemaitre return to the prison. The Doctor wishes to leave, but Lemaitre reminds him that Robespierre is expecting to see him again tomorrow.

Lemaitre goes to his office, where the tailor is waiting to speak to him. [3] Lemaitre is interested to learn that the Doctor is not a Regional Officer after all and takes the Doctor's ring and clothes as evidence.

Barbara is delighted to see Ian and introduces him to Jules. Ian explains that the man he shared a cell with, Webster, told him to contact an English spy, James Stirling. The name means nothing to Jules but if Stirling is a spy then he must have an alias. [4] Jules agrees to help Ian find him and suggests that Leon will be able to help – if he isn't Stirling himself.

Next morning, Leon sends a message to Jules. The physician won't come to his house, Susan must go to him. Barbara goes too. The physician examines Susan, diagnosing a chill, then locks them in; he goes to the jailer to report them.

Barbara and Susan are returned to the prison. [5] Barbara is led into Lemaitre's office where she is reunited with the Doctor – while Lemaitre eavesdrops outside.

Meanwhile, Jules arranges a meeting between Ian and Leon at a disused church. When Ian enters the crypt, he is greeted by Leon and a group of soldiers. [6] He has walked into Leon's trap.

A BARGAIN OF NECESSITY

The soldiers chain Ian to a pillar. Lemaitre listens as Barbara tells the Doctor about Susan and Ian. [1] Lemaitre is interrupted by the jailer delivering a summons from Robespierre.

The Doctor tells Barbara to wait a few minutes after he has left, then to walk out of the prison. He tells the jailer that he is convinced that Barbara is a dangerous traitor but she will never give up her friends. [2] The jailer suggests letting her escape so they can have her followed. The Doctor agrees it is an excellent plan and the jailer allows Barbara to go free.

Leon tells Ian that he learned of James Stirling two months ago and has been searching for the spy ever since. Jules enters and orders Leon to release Ian. [3] Leon fires at him but

Jules uses a soldier as a shield and shoots Leon dead.

The Doctor visits Susan then goes to speak to the jailer, who asks why he didn't order the soldiers to follow Barbara; the Doctor replies that he thought the jailer had done it!

Ian and Jules return to Jules' house where they meet Barbara and give her the news that Leon was a traitor. Barbara tells Ian to remember that, to his side, Leon was a patriot. [4]

The Doctor tells Susan to hide behind her door before he calls to the jailer to say she has escaped. The ruse nearly succeeds, until they run into Lemaitre and his soldiers. Lemaitre takes the Doctor into his office and tells him he knows he is not a Regional Officer. [5] He offers him a bargain; if the Doctor wants his granddaughter released, he must lead him to Jules' hideout!

Jules is telling Barbara that anyone who betrays them is worse than the devil when the Doctor walks in with Lemaitre! [6]



No broadcast images of A Bargain of Necessity are available. Representative images used.



PRISONERS OF CONCIERGERIE

Lemaitre explains that he arranged Ian's prison escape because he thought Ian would deliver Webster's message – because he, Lemaitre, is James Stirling. [1] Ian says that the message was to return to England immediately – and that Webster also mentioned Barrass and “The Sinking Ship”. Jules recognises the name – there is an inn with that name on the Calais road that would be ideal for a meeting. Lemaitre has been instructed by Robespierre to investigate Deputy Paul Barrass; Barrass would recognise him so he asks Ian and Barbara to go instead.

They agree and Jules takes them to the inn. Jules ties up the innkeeper so that Ian can take his place. Paul Barrass arrives and Barbara serves him wine, then watches from a backroom with Ian as Barrass is joined by his guest – Napoleon Bonaparte. [2] Barrass assures

him that Robespierre will be arrested and executed. He plans to make Bonaparte a consul in the new government.

Ian, Barbara and Jules return to Paris to report this development to Lemaitre. The Doctor goes to the prison to fetch Susan while Ian and Lemaitre go to the palace to get news of Robespierre. [3]

They arrive to find that a warrant has been issued for Robespierre's arrest. He resists arrest and is shot in the jaw. [4]

The Doctor visits the jailer and tells him that Lemaitre has been shot for treason. He orders the jailer to empty the cells in readiness for a new bunch of prisoners. The Doctor leaves with Susan just as Robespierre is dragged in. [5]

The Doctor and Susan are reunited with Ian and Barbara. They say their farewells to Jules and Lemaitre and take a carriage back to where they left the TARDIS. Once inside, the Doctor tells his friends, “Our destiny is in the stars, so let's go and search for it.” [6]

Pre-production

Terry [Nation] was asked to do one of the early *Doctor Whos* by David Whitaker and Terry mentioned to him that he knew me – we shared the same agent at the time,” explained writer Dennis Spooner in *Doctor Who Magazine* issue 56 when he recalled how he first came to work on *Doctor Who*.

Dennis Spooner was born in the Tottenham area of North London in December 1932. Missing out on schooling because of World War II, he worked as a telegram delivery boy and attempted to develop his passion for football with Leyton Orient. Dennis served his National Service in the Royal Air Force where he started writing and performing material with others. After demob, he continued writing jokes and comedy routines while working at the Railway, Mine and Plantation Equipment Company Ltd in London; during this time he worked in a double act with fellow comic Benny

Below:
One of Roderick Laing's detailed street sets.



Davis. Given advice by the comedy writer Johnny Speight, Dennis was encouraged to try to be a comedian playing the pubs and music halls, until the late Harry Worth (then a ventriloquist under the name Harry Illingworth) advised him to stick to writing, and submit material for one of his radio appearances. Turning to writing full-time, Dennis submitted radio material for *Worker's Playtime*, providing gags to the likes of Derek Roy and Arthur Haynes. During the 1950s he became a comedian's labourer on television and radio shows such as *Life with the Lyons*, *The Arthur Haynes Show* and *Val Parnell's Show Time*, where he met a young Welsh writer called Terry Nation. The two became firm friends, and Dennis collaborated with Terry on several other series, including *Tell it to the Marines*; the two men shared the same agents at Associated London Scripts.

Sci-fi writing

Both Nation and Spooner were signed up to Roger Hancock of Associated London Scripts, and had recently been working together on comedy scripts for Roger's famous brother, comedy actor Tony Hancock. Like Nation, Spooner had entered the entertainment world initially as a comedy performer and then became a comedy writer and now he too was moving more towards drama, having contributed scripts to the first year of *The Avengers* at ABC in 1961. Also, since 1961, Spooner had been writing scripts for the science-fiction puppet series made by Gerry and Sylvia Anderson, contributing numerous stories to the space adventures of *Fireball*



Above:
Barbara and
Susan are
carted away.

XL5 and then the underwater escapades of *Stingray* which, by 1963, were in production and due to début on ITV in autumn 1964.

“David Whitaker said that the BBC were starting a new series called *Doctor Who*, and would I see him?” recalled Spooner in the fanzine *The Doctor Who Review* Issue 4. “I went along – this was before the show had actually gone out – and he explained the show to me.” Spooner’s initial visit to see Whitaker at the BBC was not one he had fond memories of. The BBC refused to give him a place to park his car, so he turned round and went home to ring David and complain. The confusion was sorted out, Spooner got his parking place and discussions on *Doctor Who* began.

Ideally, Spooner was looking to concentrate on science-fiction writing as with his scripts for the *Supermarionation* series he was contributing to, but Whitaker was seeking somebody in addition to John Lucarotti to handle the historical stories for the series. “He gave me a list of about four possible subjects and I went away to the local library, did a bit of reading up and then phoned him back and said, ‘I would like to do one on the French Revolution,’”

Connections: Title talk

▶ The Doctor and his friends arrive in France during the French Revolution in a period known as the ‘Reign of Terror’, which began on 5 September 1793 and was a period of violence and mass executions of the enemies of the revolution such, as the former nobility.



recalled Spooner in *Doctor Who Magazine*. In fact, this historical setting of eighteenth-century France was one which had originally been suggested to David Whitaker by actor William Russell who played Ian Chesterton.

French Revolution

David Whitaker discussed a “French Revolution” story with Dennis Spooner on Wednesday 18 March and it was agreed that he would deliver a storyline by Tuesday 24 March. One of the requirements for the structuring of the story that Whitaker already had in mind was that it should be written to allow William Russell two weeks’ holiday; Russell would be the final of the four regular cast members to have a vacation during the year. As such, Spooner’s narrative was crafted to reduce Ian’s appearances in the second and third episodes, so that these could all be pre-filmed on one set at Ealing Film Studios.

“The basic plot of *The Reign of Terror* was slightly lifted from *The Scarlet Pimpernel*, insofar as there was this secret agent in there who was after various things,” explained Spooner in *The Doctor Who Review* Issue 4. As a basis for the tale, he

took the story of the Scarlet Pimpernel – a master of disguise who rescued the French aristocracy from the guillotine and smuggled them to safety outside the country. The Pimpernel – the alias of English fop Sir Percy Blakeney – first appeared in the 1903 play and novel *The Scarlet Pimpernel* by Baroness Orczy and was set in 1792; numerous other books and short stories then followed

through to 1940. The stories had been adapted as films as far back as 1917, and in the 1950s had formed the basis for both a commercial radio series in 1952 and a television film series from Towers of London in 1955.

By Thursday 2 April it was noted that Spooner had provided “23 excellent pages” of detailed breakdown for the serial and that a commission was to be made; although the writer had no experience of writing for the BBC before, he had many credits on commercial television.

Spooner was commissioned by Whitaker for the six-part serial *Doctor Who and the Reign of Terror* on Thursday 2; the deadline for the first two episodes was Friday 8 May, with the next two a fortnight after that on Friday 22 and the remainder by Monday 8 June.

When pacing his scripts, Dennis Spooner opted to use humour for selected scenes in order to break up what he felt was a very long plot. To this end he created the character of the Conciergerie jailer,

Right:
The Doctor
takes the
weight off.

Connections: What's it all about?

► The French Revolution was a period of major social and political reform from 1789 onwards, following the collapse of the monarchy in France and power being seized by the middle classes supported by the working classes.





a slovenly drunkard and womaniser who harboured ideas above his station, a false sense of pride, and seemed totally unaware of his tactless behaviour. This allowed comic interludes with the character sparring with the Doctor in later segments. With the scripts completed, Spooner turned his attention to episodes of Gerry and Sylvia Anderson's latest puppet series, *Thunderbirds*.

In notes on the fourth episode, *The Tyrant of France*, David Whitaker indicated to Spooner that the lead character was known as 'the Doctor' and not 'Doctor Who', gave the clearance for references to the medical use of leeches and felt it would be better for Ian to meet the underground leader, Jules by chance, as Ian's dying cellmate Webster would not have given him Jules' address.

In late 1963, the eighth serial of the run had been pencilled in as *Doctor Who and the Red Fort*, a seven-part adventure set during the Indian Mutiny of 1857 which Whitaker had commissioned from Nation on Tuesday 24 September; however, little or no work was undertaken on this and by January 1964, Nation was working on a different storyline. In February it had then been suggested that Serial H would be a six-part story, a historical (possibly about

the Spanish Armada) to be written by David Whitaker and directed by Gerald Blake, a director on *Compact*.

The director assigned to Series H, as *The Reign of Terror* was designated, was a young Hungarian called Henric Hirsch, a former commodity broker, turned TV director.

Hirsch had been an experienced theatre director in his homeland of Hungary, but had fled to England at the outbreak of the revolution in 1956. After continuing to work in the theatre, he joined the BBC. There he enrolled on the internal directors' course, after which he directed *Goodbye, Gloria, Goodbye...* for BBC TV's *First Night* drama strand while on a short-term contract with the Corporation. Starring Annette Crosbie, this first work was screened on 4 April 1964, and was seen by *Doctor Who* producer Verity Lambert. Lambert was impressed enough to offer the next *Doctor Who* serial to the shy, well-educated Hungarian. In the meantime, Hirsch followed up his first credit with *Bloomsday* for the series *Festival* which was broadcast in June 1964.

Connections: Sartorial sense

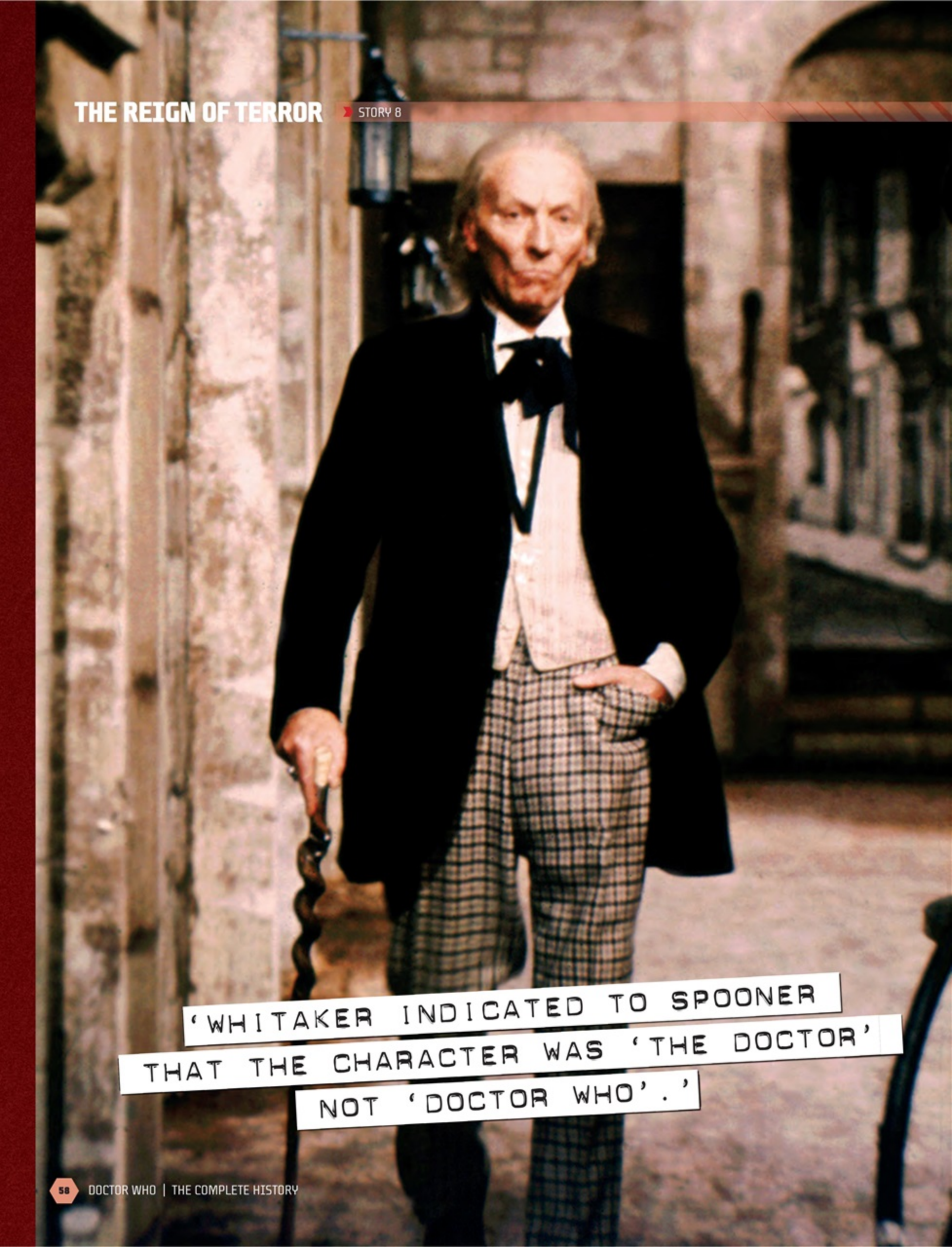
► The Doctor dons a new jacket to replace the one shredded in *The Sensorites* [see page 6] having commented that he had others aboard his ship - a hint of the as yet unseen wardrobe facilities in the TARDIS; he also uses the same walking stick he has used since *Marco Polo* [1964 - see Volume 2] and retains his monocle also seen in *The Sensorites*.



Left:
The Jailer is suspicious...

Radiophonic Workshop

As usual, costume design was by Daphne Dare while Sonia Markham took over fully from Jill Summers with the third episode of the serial. The sets were designed by Roderick Laing, a newcomer to the series. No special sounds over and above the pre-existing TARDIS elements were required from the BBC Radiophonic Workshop.



'WHITAKER INDICATED TO SPOONER
THAT THE CHARACTER WAS 'THE DOCTOR'
NOT 'DOCTOR WHO'.'

For incidental music, Henric Hirsch hired composer Stanley Myers to provide appropriate background pieces, recorded in advance for playback in studio. Born in Birmingham in October 1930, Myers was to become a prolific British film composer. After studying at Oxford University, by the early 1950s he was working as a songwriter and director of musicals, and began scoring for films with *Murder Reported* in 1958.

La Marseillaise

The *Reign of Terror* was to be Stanley Myers' first and last composition for *Doctor Who*, and for it he composed just over 28 minutes of music. Using harpsichord, flute, horn and percussion, he delivered a variety of melodies to suggest menace and humour. In several places he used phrases from the French national anthem, *La Marseillaise* (*The Song of Marseilles*); originally written in 1792 by Claude Joseph Rouget de Lisle as *Chant de guerre pour l'Armée du Rhin* (*War Song for the Army of the Rhine*), this became the national anthem on 14 July 1795. 6'09" of music (14 cues) were cleared for *A Land of Fear*, 5'33" (12 cues) for *Guests of Madame Guillotine*, 6'43" (nine cues) for *A Change of Identity*, 3'10" (nine cues and five stings) for *The Tyrant of France*, 3'27" (10 cues and three stings) for *A Bargain of Necessity* and 3'10" (eight cues) for *Prisoners of Conciergerie*.

The main guest stars for the serial were James Cairncross and Jack Cunningham. Cast as Citizen Lemaitre, Scots actor and lyricist Cairncross had considerable theatre experience at the Bristol Old Vic where he had helped write the successful musical *Salad Days*, while on television he had featured in the BBC's *Sunday Night Theatre*, a BBC adaptation of *Kidnapped* and A-R's *Jango*; Cairncross was recommended



Above:
The Overseer
won't know
what's hit him!

to Hirsch by production assistant Tim Combe who recalled his stage performances. Playing the comical jailer was Huddersfield-born Jack Cunningham, who had founded the Ballina Players in Ireland and whose television credits included *Armchair Theatre*, *Coronation Street* and numerous editions of *Z Cars*; Cunningham was another name put forward by Combe. Donald Morley was cast as Jules Renan, and had worked with Jacqueline Hill on stage in *The Shrike*; with considerable rep experience his television work had included *Destination – Downing Street*, *The Railway Children*, *Biggles*, *The World of Tim Frazer* and a year in *Compact* while he would later appear in series such as *The Queen Street Gang*, *The Gold Robbers*, *Midnight is a Place*, *Westway* and *All Creatures Great and Small*. Hirsch also recast child actor Peter Walker who featured in his second TV play, *Bloomsday*, screened on Wednesday 10 June. One notable young actor who joined the cast for the fourth episode was Ronald Pickup who played the physician; the actor had recently left RADA and heard

Connections: Fault locator

► The Doctor admits that his continued inability to get Ian and Barbara home is due to a "minor fault" with his ship. It's a "minor fault" that persists for years to come!



Connections: Memories

Barbara comments that she had once holidayed in Somerset, and also recalls how they had encountered Marco Polo in *Marco Polo* [1964 - see Volume 2] after Ian notes the Doctor's previous attempts to get them home.



about the role from his friend Frank Cox who had directed episodes of *The Sensorites* [see page 6]. Pickup later became a prominent stage and screen actor whose television work included *Jennie*, *Lady Randolph Churchill*, *Tropic*, *Fortunes of War*, *A Time to Dance* and *Orwell on Jura*.

Playing D'Argenson was Liverpooldian Neville Smith with whom Combe had worked on *Z Cars* episode -

Enquiry - in 1963 and who subsequently became a writer. Roy Herrick took on the role of Jean, having been at drama school with Combe, and the production assistant had also noticed John

Barrard in an episode of *Z Cars* and recalled Tony Wall from theatre work. Keith Anderson was cast as Robespierre because he had written to Hirsch, drawing his attention to his appearance in an episode of ATV's period detective show *Sergeant Cork* (*The Case of the Penny Plains*) screened in London on Saturday 30 May.

The camera scripts for the serial were headed *Doctor Who: Series H - The Reign of Terror*. In the camera script for Episode One: *A Land of Fear* (entitled *Dr Who in The Land of Fear* on the inside pages) dated Wednesday 8 July, aboard the TARDIS the Doctor (referred to as 'Doctor Who' in the stage directions) was to be holding some parts from the control panel rather than leafing through a book. The stage directions also noted of the opening scene aboard the ship that 'we can see

Below:

The Doctor is proud of his new hat.



that Doctor Who is also hoping they [Ian and Barbara] will change their minds, but is determined not to show it... Doctor Who reacts sadly in the foreground'. The young boy was 'about 12... dirty, barefoot and wearing a ragged blouse and trousers'. Of the two fugitives at the farmhouse, D'Argenson was outlined as 'young and rather frightened' while Rouvray was 'vaguely in control of the situation'. Of the soldiers which arrived in the courtyard, they were 'just peasants dressed in ill-fitting uniforms' while the sergeant was 'promoted, no doubt, because of his own brand of brutal cunning' and the lieutenant was 'younger, and with a conviction for the revolutionary cause. He has what amounts to a self-discipline the others lack, and ambition. He speaks quietly, with a chilling menace.' The script did not indicate that the speaking soldier wore an eye patch, so the line "keep your eyes open" was not intended as a joke by the sergeant.

An Englishman in France

The camera script for episode two: *Guests of Madame Guillotine* was prepared on Wednesday 15 July. The jailer was described as 'a fat, wheezing unshaven character... very authoritative in his own right but he is very "humble" when with his superiors'. In the script, it was Barbara who wondered if the Doctor had escaped from the house while Susan was sure that he would have got out. The scenes of the Doctor thanking Jean-Pierre and the girls starting to escape from their cell were rewritten shortly before recording. Webster was described as 'a young Englishman, and badly injured'. The dialogue for the film sequence between Ian and Webster was originally different; after Webster said he would never get away, he



Above:
The TARDIS crew discover where they are.

asked Ian, "Are you *really* an Englishman, Ian?" "Yes, I told you," replied Ian. "Why?" "What brings you to France?" asked the dying man. "Webster, it's a long story," replied the science master, "but if I said I was a traveller, it would cover it." "I've every reason to doubt what you say," gasped Webster, "but what if it is a trap? The cards have been dealt." "A trap?" asked Ian, "I don't understand."

The Overseer encountered by the Doctor was 'a strong, sullen, brutish oaf of a man'. *En route* for Paris, when the Doctor sat on the milestone, he parted the bushes on the grass verge and was relieved to see that he was quite near Paris, which was to be illustrated as a photo caption.

In the script for Episode Three, *A Change of Identity*, there were to be two prisoners in the tumbrel with Barbara and Susan, and the crones at the windows were also late additions. The

Connections: Bastille day

► Leon discusses the start of the French Revolution with reference to "the fall of the Bastille" which he dated as "six years ago". The Bastille was a fortress built in Paris from 1357 which was the state prison stormed on 14 July 1789 at the start of the revolution. Leon is a year out with the passage of time given the date later stated by Robespierre of 27 July 1794.

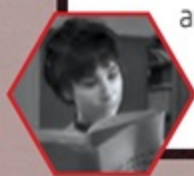


THE REIGN

Connections: History buff

▶ Susan notes that the Reign of Terror is her grandfather's favourite period in the history of Earth. This throws back to the very first episode of *100,000 BC* [1963 - see Volume 1] in which Barbara is seen to give Susan a book on the very period the travellers found themselves experiencing in this serial. Barbara's understanding of the period as a history teacher is underlined by her

argument with Ian in the penultimate episode.



royalists Jules Renan and Jean were introduced thus: 'Jules Renan is the older of the two, and is a resistance leader. His is the sense of organisation. Jean is a young, eager helper completely loyal to Jules Renan.' Later on, Leon Colbert (originally called Leon Corneille) was described as 'a handsome man in his late twenties'.

One alteration that had to be made to several scenes arose because of a contradiction in Dennis Spooner's script. Although

Jules insisted that only first names were to be used for security reasons, subsequent scenes had him named by Jean as "Jules Renan" whilst Jules himself talked of his associate "Leon Colbert". These references were cut to "Jules" and "Leon" respectively.

When the shopkeeper spoke to Lemaitre in episode four, *The Tyrant of France*, he asked, "You are certain the description I gave you of the clothes is sufficient?" "Perfect," confirmed Lemaitre. The physician was described as 'an elderly, bald-headed man.'

In episode five, *A Bargain of Necessity*, the start of the conversation between the Doctor and Barbara about the former's escape from the farmhouse as overheard

by Lemaitre did not appear in the script. At the end of the scene after Barbara said that they had been hiding at the house of Jules Renan, the Doctor originally replied, "Then all we need is a plan of course. Where is this hideout?" As the Doctor tricked the jailer into suggesting the release of Barbara, the stage directions noted, 'The Doctor gives the jailer a sideways glance saying, in effect, "Oh for god's sake isn't it obvious?"' When the Doctor spoke to Susan in her cell, he originally told his granddaughter, "I'm going away for a little while but I'll be back never fear." "Grandfather, be careful," said Susan, while the old man replied, "Yes, yes, don't fuss child. And don't worry - I'll soon have us both out of here." During his meeting with Robespierre, Lemaitre asked if the plot against the First Deputy was being made by "Paul Barrass, the deputy?" The start of the scene at the prison where Lemaitre confronted the Doctor did not include the opening exchanges of Lemaitre telling the Doctor that he was in no position to insist on anything.

Continuity flaw

In episode six, *Prisoners of Conciergerie*, one small continuity flaw in the story concerned Webster's message for James Stirling; in the lead up to Webster's death in *Guests of Madame Guillotine*, he had spoken of James Stirling and told Ian to contact Jules Renan at Le Chien Gris, but now Ian also recalled Webster mumbling about Barrass and The Sinking Ship - all of which must have happened earlier and off screen. At the inn, Barrass' cohort was introduced as 'a visitor, wearing the uniform of a brigadier general, is Napoleon Bonaparte now 25 years of age'. In the scene back at Renan's hideout, it was originally Barbara rather than

the Doctor who said that they needed to get Susan from the prison. The dialogue between Ian and Jules in the doorway near the prison was different in the script. After Jules commented that the fall of Robespierre changed everything, Ian replied, "I don't see why. People will still go to the guillotine." "But I am used to one sort of rule in Paris," explained Jules. "My organisation was set out to work against Robespierre. I must bide my time until I see how his successors make their plans." "Barrass will take over now, of course," observed Ian. "I fancy he will be content to be commander of the armed forces," replied Jules, "But Tallien will move upwards." "And Fouche," agreed Ian. "Yes, Fouche and perhaps even Freron," continued Jules. "You are well informed on our ambitious politicians, I see." In the original version of the closing scene, Susan commented on how Ian and Barbara were not the same people who had followed her home from school in *100,000 BC* [1963 - see Volume 1]. ■

Left:

Barbara is charmed by Leon Colbert.

Below:

The Doctor checks out the latest Parisian fashions.



Production

The second episode, *Guests of Madame Guillotine*, was the first to feature outdoor location filming on *Doctor Who*. Film cameraman Peter Hamilton's team spent Monday 15 June from 10am at Denham and the surrounding Buckinghamshire countryside near Gerrards Cross, shooting inserts of the Doctor walking to Paris. The locations were found by production assistant Timothy Combe, who had scouted all round the south of England attempting to find 'French-looking' lanes – ideally an avenue lined with tall poplar trees either side. Eventually, it was the

Denham area that provided the most suitable settings, with poplar avenues, fields and country lanes.

To avoid taking William Hartnell out of rehearsals on the fourth episode of preceding serial *The Sensorites*, actor Brian Proudfoot was dressed as the Doctor with costume and wig, and performed the three brief sequences required. He had spent part of the previous Friday rehearsing Bill Hartnell's mannerisms and walk for these sequences, studying the show's star during studio recording of *The Sensorites'* third episode. From 10.00am to 11.00am, the crew filmed most of the shots of the Doctor walking across a field and along

'THE STREET SET
WAS LARGE
AND COMPLEX.'

country lanes like Over the Misbourne Road near the Isle of Wight Farm at Gerrards Cross. The remaining sequence of the poplar-lined road was filmed from 2.30pm on the premises of White Plains, a nursing home on Tile House Lane in Denham.

Two days were spent at Ealing Film Studios from Tuesday 16 June, pre-filming all William Russell's material for the second and third episodes. For episode two, there was one brief insert of Ian in court standing against some drapes, followed by three scenes of him in his prison cell: first tending the dying Webster, then talking to Lemaitre, and finally watching through his barred window as

his friends were taken to the guillotine. The cell was constructed so that the exterior surround of the barred window was also available for the closing camera shot of the episode with Ian looking out from the jail. In addition to Russell, the other actors used were Jeffery Wickham plus guest star James Cairncross. This meant that Wickham, playing Webster, was only required at Ealing and not in the recording studio for the episode. Webster's death scene was filmed before lunch in the morning, and believing that his work was completed, Wickham went out of the studios and met a friend for a drink nearby. He was then summoned back to

studio to appear as Webster's body for the scene where Lemaitre looked at the corpse. Following his lunchtime drinks, Wickham fell asleep on the set... and woke up later to find that everyone else had gone home.

"He was a very bright and interesting guy, but he found it a terrific strain to do it all in the short amount of time we had," recalled William Russell of the shy Henric Hirsch in *Doctor Who Magazine* issue 231. In addition to his nervousness, it also became clear that the director still had a limited English vocabulary.

Also on Tuesday 16 June, parts of the script for the first episode, *A Land of Fear*, were rewritten from Ian agreeing with Barbara that they had landed in the past to the Doctor's arrival at the farmhouse.

On Wednesday 17 June from 9.30am, William Russell and Jack Cunningham shot two sequences at Ealing for the third episode, *A Change of Identity*; these were Ian removing the key left in the cell door, and then escaping into the corridors of the prison past the groaning jailer.

Five short inserts were filmed for episode one at Ealing on Thursday 18 June,

showing burning torches being hurled through the air and igniting hay in a barn. A model farmhouse was also constructed and burnt for the climactic scenes to the episode. The last shot of the episode showed the camera panning up from the collapsing roof, holding at a point in the black sky where the flames could just be seen at the bottom of the screen, over which the closing credits could be rolled.

New director

Rhearsals for the first episode were held from Monday 6 to Thursday 9 July at the Territorial Army Drill Hall at 239 Uxbridge Road. From the start, Henric Hirsch found that he had difficulty directing the show's star, William Hartnell. Because Hirsch was a foreigner, this immediately put him at a disadvantage with Hartnell. Furthermore, the actor sensed that the director was nervous and started to tell him what he should be doing. However, the subject matter of the new serial appealed to Hartnell; a tribute to the actor in the fanzine *TARDIS* 77 #1 quoted him as saying, "I always looked forward to the historical ones. I remember *The Reign of Terror* very well, about the French Revolution." The actor also delighted in the humour of the script. His keenness was shared by the rest of the cast who generally preferred the adventures set in the past. "I loved the French Revolution ones," said Carole Ann Ford at the PantoCon '78 convention, "I adored that, probably because it had pretty dresses." However, she was more frustrated than ever by the role that Susan played in the script, spending much of the narrative imprisoned or ill rather than driving the plot. "I don't think they knew how to write for me," she noted on the soundtrack release. Ford too soon sensed

Below:

Preparing for battle under the hot studio lights.





that their new director was not at ease, noting on the commentary for *The Keys of Marinus* [1964 – see Volume 2], “He was a bit highly strung.”

Recording on the first episode, *A Land of Fear*, took place in Lime Grove Studio G from 8.30pm–9.45pm on Friday 10 July. During camera rehearsals, a photographer from *Radio Times* dropped into studio at 4pm to take some publicity shots, including specially posed images such as the Doctor fighting a soldier which did not appear in the serial. A photograph of the police box in the woodland clearing was also taken to act as an establishing shot in the final episode of the story, to thus avoid erecting the same backdrop again. The TARDIS set erected for the recording was substantially larger than usual, using elements such as the fault locator bay, scanner unit and illuminated wall section for the first time since *Inside the Spaceship* [1964 – see Volume 2].

At the start of the evening’s recording, a couple of minutes were spent re-recording an insert for *A Desperate Venture*, the final instalment of *The Sensorites*.

Three sections of forest scenery were built, and it was over one of these that

the captions ‘*A Land of Fear*’ and ‘Written by Dennis Spooner’ were superimposed. One of these sets was photographed and turned into a caption slide for the silent materialisation of the TARDIS; this was achieved by cross fading between a shot of the slide of the empty set on camera four to the image from camera two showing the ship in the greenery (with its light flashing both outside and inside the police box). Other photocaptions used in the episode were shots of the forest and then of a wider shot across some fields seen on the TARDIS scanner screen, as well as an establishing shot of the seemingly derelict farmhouse seen by the travellers as they approached the building. The episode opened with Ian, Barbara and Susan wearing the same clothes which they had sported in *The Sensorites*, although the Doctor had now regained one of his other dark jackets.

A recording break was scheduled after the initial scene in the ship to allow the regular cast to move from this set to the forest set where the police box was located. Midway through recording after the scene in which the Doctor was knocked out in the upstairs corridor, a second break was scheduled to allow Russell, Hill and Ford to change into the period costumes found in the chest at the farmhouse. A dummy window was required for the scene in which the travellers saw the soldiers arrive at the farmhouse. Extra fire precautions were taken in studio because of the use of candles and burning torches, and smoke was required for the closing scenes in the box room as the Doctor passed

Left:

Barbara and Susan are safe – or are they?

Connections: Off with their heads!

➤ Much of the serial takes place at the Conciergerie, a former royal palace in Paris then being used as a prison. Known during the Terror as ‘antechamber to the guillotine’, it housed the Revolutionary Tribunal and around 1200 prisoners; from 2 April 1793 to 31 May 1795, almost 2,600 prisoners were sent to the guillotine.



Connections: Locked up

When imprisoned in the cell in episode two, Barbara and Ian recall how they had been imprisoned "in the prehistoric age" in *100,000 BC* [1963 - see Volume 1]. It's an occupational hazard for any travelling companion of the Doctor!



out from the choking fumes. Flickering lights simulated the firelight on Ian's party as they looked back at the blaze. The 'Next Episode' caption and closing credits rolled over the film of the sky above the burning farmhouse roof.

Rehearsals for the second episode, *Guests of Madame Guillotine*, commenced on Monday 13 July, through to Thursday 16, once again at the TA Drill Hall. Following the recording of the first

episode, Russell had departed on holiday with his family in France and was not required for the next fortnight. Back in London, Henric Hirsch was struggling. His previous projects at the BBC had both been plays which had been allocated a proportionally longer rehearsal period as opposed to having to record a new 25-minute show every seven days; Hirsch's theatre projects in Hungary had also afforded him much more time. In addition, the editing of the first episode was done the following Monday evening; this was assembled in an editing suite at BBC Television Centre between 7pm and 10pm on Monday 13 July.

During rehearsals, the Overseer calling the Doctor "skinny" was worked into the dialogue as an ad-lib. When it came to actors, Hirsch also lacked strength; rather than guiding them initially in how he wanted a scene performed, he would leave them to their own devices and then criticise them afterwards for not giving the feeling he required. Ford found this particularly infuriating when attempting to rehearse the scenes in the cell where Susan and Barbara were imprisoned without hope of rescue and soon confronted with rats. "The only bit of directorial advice he

gave me throughout the whole thing that I can recall was, 'Don't be maudlin. Don't be maudlin.' I didn't know what he meant," recalled Ford in fan publication *The DWB File*, not understanding why Susan *shouldn't* be maudlin given the circumstances...

Recording on episode two of the serial took place between 8.30pm and 9.45pm on Friday 17 July in Lime Grove Studio G. The main new sets introduced in this episode were a set of linked prison corridors and a cell, the latter of which was a redressed version of the one used at Ealing. Two small sets of a country road were also built for the roadworks sequences, and later when the Doctor sat down to rest on a stone reading 'PARIS 5km'. Originally at this point in the script, it was indicated that the Doctor would look through some bushes, and the camera would show a model of the city of Paris. This model was apparently built, as Carole Ann Ford was given it as a present after recording and looked after it for many years until it was accidentally destroyed when her cleaner swept it off the top of a cupboard.

The instalment opened with the last three shots of the previous episode, taken from a 35mm film recording. Then came

Right:
"Does your
hat bite?"





a piece of artwork showing the French capital, over which the word 'PARIS' was superimposed. This was followed by 40 feet of 35mm film from the BBC's own library showing a guillotine blade falling; this had been shot for a BBC production of *A Tale of Two Cities* broadcast on Thursday 2 October 1958 and over it the episode title and writer credit were superimposed. After this came another picture of Paris, showing a different aspect of the city. Only one recording break was scheduled for the evening, just after the early scene in which the judge sentenced Ian, Barbara and Susan. Sound effects for this episode included both the dripping of water in Barbara and Susan's damp cell, as well as being the only indication of the rats which the women encountered in their escape attempt. As with the first episode, a variety of countryside sounds were used for other sequences, and the leading away of the prisoners for execution was achieved mainly off-camera by the sound of marching feet. The instalment concluded with the 'Next Episode' caption and roller credits appearing over the film of Ian watching Barbara and Susan's plight from his cell window.

By the commencement of rehearsals for episode three on Monday 20 July back at the TA Drill Hall, now Henric Hirsch

was having great difficulty in planning his episodes and coping with the weekly schedule. *Guests of Madame Guillotine* was edited on the evening of Monday 20, and in tandem with *The Reign of Terror*, *Doctor Who*'s associate producer Mervyn Pinfield began pre-filming for *Planet of Giants* [see page 96] on Thursday 23 July, the final day of rehearsals for the French-set serial's third episode.

Horse and cart

Requirements in Lime Grove Studio G on Friday 24 July for the recording of episode three, *A Change of Identity* included a horse to pull the cart carrying Susan, Barbara and a nobleman to the guillotine. This was needed only in the ambush sequence, and recording breaks were scheduled either side of this scene so that the animal was in the studio for as little as possible. The horse chosen was familiar with television and film work, so the firing of small arms in the studio battle sequence did not frighten it. Carole Ann Ford – a horse lover – was delighted that the animal was on set, and the animal was generally well-behaved (apart from one defecation). However, the sequences with the horse and cart were tricky to rehearse and placed more pressure on Hirsch than before. During the afternoon camera rehearsals, the director had started to feel unwell (complaining of bad headaches), and so an early break for tea was called prior to that scheduled for 3.45pm. Recording of the episode was scheduled to take place from 8.30pm to 9.45pm.

Following the break, Tim Combe returned to studio

Left:

The Jailer was the perfect host.

Connections: Hypochondriac

▶ The Doctor complains about catching rheumatism in the draughty room at the Conciergerie. He's possibly laying things on a bit thick, having already complained of suffering from this affliction previously in *Marco Polo* [1964 - see Volume 2].



THE





Above:
Roderick Laing created wonderful sets for *The Reign of Terror*.

only to find that there was silence from the recording gallery. Ann Earl, the production secretary, called Combe up, to find that Hirsch had collapsed and passed out just outside the door of the gallery. Taking control of the situation, Combe had Earl summon producer Verity Lambert and continued to run the rehearsals until she could arrive; he decided not to tell the cast. However, having returned from their break, the cast could hear shouting in the control gallery and knew that something was wrong.

When Lambert arrived, her lack of experience as a director meant that she placed Combe back in charge until another director could be found to step into Hirsch's shoes and execute his plans for the episode. Documentation from the time indicates that John Gorrie, who had directed *The Keys of Marinus* a few months earlier was available, and oversaw the recording of the episode.

Left:
Jules entertains his charming guests.



Connections: Historical celebrity

► A key historical figure in the serial is French lawyer and politician Maximilien François Marie Isidore de Robespierre who features in the final three episodes. Born in 1758, Robespierre had been a member of the Committee of Public Safety, and had been instrumental in the Terror, a ruthless slaughter of prisoners by the guillotine or 'National Razor'. He was himself guillotined on 28 July

1794, the day after the Doctor and co departed.



"If it was me, I certainly don't remember it," commented Gorrie in *Doctor Who Magazine* issue 235, "I'm 99 per cent sure it wasn't me. It was a long time ago." The director believed that it was most likely that either Lambert or Pinfield directed the recording, but that his name was attached to the paperwork for convenience.

A colour photocall was held on the set for the story at 6pm prior to the main recording. The reprise from the previous episode was taken from a film recording, after which the episode title and writer credit were superimposed over a shot of the Doctor walking through the streets of Paris. The street

set was large and complex, having to be large enough for the horse and cart, but also to give archways, steps and doorways for the ambush scenes. The set for the tailor's shop also had to be built alongside this to allow Hartnell to peer in through the window from the street and then enter the shop. The first recording break came after the jailer retrieved his keys from the cell door to allow the horse to be brought into the studio, while the second break came after the escape of Barbara and Susan so that the animal could be removed from the studio; also one of the cameramen had been operating a camera on a Vinten Heron crane for high-angle shots during the rescue scene and now moved to one of the four pedestal cameras. With William Russell still absent, one of the sound effects for the episode was of the actor calling out to the jailer from inside his cell, to be played into the studio. The closing 'Next



Episode' caption was superimposed over a close-up of the Doctor's ring held by the shopkeeper. Following the recording, Combe took Hartnell out to dinner and explained about the stress problems from which Hirsch had been suffering.

Over the weekend, on Saturday 25 July Carole Ann Ford appeared live on *Juke Box Jury*. It was also planned that another BBC drama - *The Park*, an edition of the filmed anthology *Short Circuit* - would film in Television Centre Studio 4 to cover some of the camera rehearsals for the fifth episode on Friday 7 August. This would provide material with one of the characters - a grams operator - starting the music for an episode of *Doctor Who* and looking



down at the activity in the studio below. However, this sequence was never filmed; renamed *The Day of Ragnarok*, the play was broadcast in the BBC2 strand *Six* on Saturday 2 January 1965.

William Russell rejoined rehearsals to hear about what had happened during his holiday from the rest of the cast. Assessing the problems from the previous Friday's recording on Monday 27, when rehearsals commenced for the fourth episode, Tim Combe noted that these had partially been caused by the presence of the horse. After the stressed situation for the third episode, the burden was lifted from Hirsch to some extent. Combe now took on various additional responsibilities, including the

camera plans that the Hungarian found so taxing. He split his evenings between socialising with Hartnell and Hirsch: with the former at a pub near Kew Bridge and with the latter at a Chelsea football match or discussing camera set-ups over a meal. Henric Hirsch was also a keen bridge player, and enjoyed games with Dennis Spooner, a true bridge expert who wrote many magazine articles on the subject. Hartnell himself was now aware of the state which Hirsch had been in, and became more understanding towards the new director.

Episode three was edited on the evening of Monday 27 July, with an additional tape edit made during the ambush sequence just prior to the gunfire. Thursday 30 July also saw the regular cast absent from the episode's final day of rehearsals, pre-filming sequences for *Planet of Giants* at Ealing.

In prison

Recording of episode four, *The Tyrant of France*, took place once again in Lime Grove Studio G from 8.30pm to 9.45pm. The reprise sequence was played in from a film recording made of the previous week's instalment, whereafter the episode title and writer credit were shown over a shot of Robespierre working at his desk. The episode was planned to run straight through without any recording breaks, although it was agreed that an edit would be made between two scenes when the tape was kept running; this came between the scene at the prison where the physician alerted

Left:

"Your hat permit appears to be in order."

Connections: Downfall

▶ The key person in Robespierre's impending downfall is depicted as real-life historical figure Paul François Jean Nicolas, vicomte de Barras; born in 1755, he had taken a democratic stance at the outbreak of the revolution and voted for the execution of King Louis XVI in January 1793.





Above:
Barbara and
Susan take
a nap.

the authorities and Barbara and Susan's subsequent capture scene – allowing Ronald Pickup and the actors playing the soldiers to move between the two sets. The closing captions rolled over a shot of Ian confronted by Leon and the soldiers in the crypt.

Rehearsals for the serial's fifth episode, *A Bargain of Necessity*, took place from Monday 3 to Thursday 6 August at a London Transport training centre opposite the BBC Television Centre at White City, culminating in recording on Friday 7. At this new rehearsal venue, Hartnell objected to the noise of people playing snooker in the next room, despite the fact that this was a game he enjoyed playing himself; he also objected to the Camp coffee available at the premises, insisting that he wanted "Nescafe or fresh!"; Combe was despatched to purchase some Nescafe. "It was a very hot summer, and Carole

Ann Ford... liked to sunbathe outside," recalled Tim Combe in *TV Zone Special 28*. "This brought protests from the London Transport classrooms because no work was getting done when she went outside!"

The fourth episode was edited – as usual – from 7.00pm to 10.00pm on the evening of Monday 3, with gunshots dubbed onto the programme on Wednesday 5.

On Thursday 6, David Whitaker formally announced that Dennis Spooner would be taking over his job as story editor; David himself would be leaving the BBC at the end of October to pursue freelance work.

Back in the roomier venue of Television Centre for recording of the penultimate episode on Friday 7, scheduled to run as usual from 8.30pm to 9.45pm, no recording breaks were planned for the episode. The opening caption slides were shown over a shot of Ian being held prisoner by Leon and the soldiers in the church, following a re-enactment of the end of episode four. The closing captions were superimposed over a shot of Ian, Barbara and Jules being confronted by the Doctor and Lemaitre.

The Sinking Ship

Over the weekend, *A Land of Fear* began the serial's broadcast on BBC1 on Saturday 8 August. As with previous episodes, episode five was edited as usual on the evening of Monday 10, with rehearsals commencing earlier in the day for *The Reign of Terror's* climactic instalment, once again at the London Transport facility. Thursday 13 August, the final day of rehearsals on the serial, the four regular cast members were again absent when they were required to reshoot their scenes for *Planet of Giants* at Ealing. During the week, some dialogue between Ian and Renan regarding who would rule

France after Robespierre was shortened slightly for the actual recording. The end of the script was also restructured slightly so that the travellers discussed their inability to change history, and dialogue about how the quartet had changed since their initial meeting was played down.

Visiting the studio on Friday 14 August for the serial's final studio recording was Ford's daughter Miranda. "I remember Miranda refusing to have anything to do with the man who played the jailer because he'd locked her mummy up," recalled production secretary Val Speyer in *TARDIS* Vol 15 No 3.

The reprise for *Prisoners of Conciergerie* (referred to as *Prisoners of the Conciergerie* at the end of the previous script) was acted out specially, after which a pause in the action allowed the title and writer credits to be superimposed over the scene at Jules' hideout. This final instalment required two sets of stock footage. The BBC's own vaults provided 180 feet of other 35mm material, including a cloudy night sky, rain (which was superimposed over other

shots) and storm clouds to establish The Sinking Ship, a night sky to establish the prison and the breaking of dawn for the traveller's coach trip. The Sinking Ship was two linked sets, with the main body of the inn leading to the back room. Lighting outside the inn's window created the impression of a thunderstorm, and the establishing shot of the swinging pub sign also made use of a rain machine and a wind machine to set the scene. There were three

recording breaks in the episode, two of these allowing Russell and Hill to change into the guises of landlord and landlady at The Sinking Ship immediately after an establishing shot of the pub sign, and then almost directly after the inn sequences for them to revert to their other costumes. In addition to the hole drilled by Ian which allowed him and Barbara to monitor Barrass' meeting, a second larger 'dummy' hole allowed one camera to show the scene from Ian's point of view.

Sound effects were heavily used throughout the episode. In addition to the sounds of the thunderstorm at The Sinking Ship, both Napoléon and Barrass arrived by horse-drawn coaches which were seen but not heard, and the angry mob at the Conciergerie was generally kept off-screen. The third recording break allowed Hartnell to move from the doorway set where he waited with Hill, over to the prison set to engage in banter with the jailer. The educational film company Gateway Films provided 80 feet of silent 35mm footage from the film *The French Revolution*, showing the horse-drawn coach that sped the travellers back to the TARDIS towards

Connections: Boney

► Ian and Barbara witness a meeting between Barras and a young general named Napoleon Bonaparte, whom Barras attempts to persuade to join his plot to overthrow Robespierre. The real-life Bonaparte (1769-1821) was, of course, destined to later become Emperor of France from 1804 to 1815.



Left:
Not impressed with how expensive the bills are in Paris!



Connections: Time zone

► In the penultimate episode, Ian confirms that he and Barbara left London in 1963 in *100,000 BC* [1963 – see Volume 1], thus

pinning down their proper place in time in space.



the conclusion of the episode. This was shown twice (once with the picture reversed) and superimposed over a map showing the travellers' journey back to the ship. The photocaption of the police box in the forest from episode one also used to establish the final scene back in the ship; the ship's interior was again quite generous

with one wall, light column, fault locator and tall chair in addition to the console. The final lines from William Hartnell and William Russell were spoken over a caption slide of a star field, with the closing captions superimposed, including 'Next Episode: *Planet of Giants*'... even though for viewers there would be a seven-week gap before they could see this next adventure. Carole Ann Ford recalled being relieved to get to the end of this particular serial, and the final episode was edited on videotape from 7pm to 10pm on Monday 17 August.

Henric Hirsch & Stanley Myers

After his sole *Doctor Who* serial, the football-loving Hirsch remained at the BBC to direct editions of *The Wednesday Play* and *Theatre 625*. However, he was primarily working in the theatre again where he focused on the translation

of many key Hungarian plays. In terms of television, he appeared in an episode of the BBC1 series *The Spies* and then as a freelancer worked on series like *Virgin of the Secret Service*, *Happy Ever After* and *Sunday Night Theatre* before taking on directing stints for the ATV soap *Crossroads* and the Yorkshire rural drama *Emmerdale Farm*, both during 1973. *Doctor Who* was something very different to what Henric had seen himself working on.

Apart from *The Reign of Terror*, Stanley Myers' other BBC compositions included *Diary of a Young Man*, the theme tune to the ecclesiastical sitcom *All Gas and Gaiters*, the comedy show *A Series of Bird's*, *Shoulder to Shoulder*, *Middlemarch* and the theme to *Question Time*. He also scored the BBC-US co-production of *The Martian Chronicles*. Most famously, he composed *Cavatina*, a guitar piece which became the signature tune for the 1978 film *The Deer Hunter* and thus won Myers an Ivor Novello Award; this became more famous when lyrics were added to turn it into the song *He Was Beautiful*. In the 1980s, Myers often worked with director Stephen Frears, winning a Cannes Film Festival prize for his score to *Prick Up Your Ears*, and winning another Ivor Novello Award for his music on the film *The Witches*. Other distinctive film scores included *Frightmare*, *Moonlighting*, *Dreamchild*, and *My Beautiful Laundrette*. Myers died of cancer in London in November 1993. ■

PRODUCTION

Mon 15 Jun 64 Isle of Wight Farm, Gerards Cross, Bucks/White Plains, Denham Green, Bucks (Doctor walking along French country lanes)
Tue 16 Jun 64 Ealing Film Studios Stage 3A: Prison/Prison Cell

Wed 17 Jun 64 Ealing Film Studios Stage 3A: Prison Cell/Prison Area
Thu 18 Jun 64 Ealing Film Studios Stage 3: Model farmhouse
Fri 10 Jul 64 Lime Grove Studio G: *A Land of Fear*
Fri 17 Jul 64 Lime Grove Studio G: *Guests of Madame Guillotine*

Fri 24 Jul 64 Lime Grove Studio G: *A Change of Identity*
Fri 31 Jul 64 Lime Grove Studio G: *The Tyrant of France*
Fri 7 Aug 64 Television Centre: Studio 4: *A Bargain of Necessity*
Fri 14 Aug 64 Television Centre: Studio 4: *Prisoners of Concergerie*

Publicity

► The story was publicised in the *Radio Times* (8-14 August 1964) by a quarter-page preview entitled *Dr Who and the French Revolution* (which caused much documentation to refer to the serial as *The French Revolution* up to the late 1970s) and illustrated by a staged photograph of the Doctor in combat with a revolutionary soldier. 'This adventure is basically a spy story,' the text informed viewers, 'the group becomes involved in a type of "Pimpernel" operation trying to rescue people destined for the guillotine.'

► On Friday 4 September, the BBC Light Programme enquiry programme *Information Please* responded to a question from Miss Anne McMillan of Perth who asked about the electronic music featured in the series; this



DR. WHO and the French Revolution

A NEW ADVENTURE BEGINS ON SATURDAY

NO MATTER how much some of us may want to, it is quite impossible to turn back the hands of time—and equally impossible to project ourselves forward in time and space. Impossible for us ordinary humans that is—but that strange old gentleman of uncertain age, Dr. Who (William Hartnell) has no difficulty at all in jumping straight out of the far-distant future back through time to the eighteenth century and right into the middle of the French Revolution.

Such is the setting for Saturday's opening episode of a new adventure for the Doctor and his friends. Written by Dennis Spooner, this adventure is basically a spy story—the group becomes involved in a type of 'Pimpernel' operation trying to rescue people destined for the guillotine—which does not interfere with the course of history but instead uses one of the most colourful and adventurous times in history as a thrilling background to the story.

was answered by a discussion with Delia Derbyshire at the Radiophonic Workshop where the theme tune's creature demonstrated different elements of her creation.

► For the final episode *Prisoners of Conciergerie*, the *Radio Times* ran a small black-and-white photograph of William Hartnell from publicity sessions for *100,000 BC* alongside the programme billing.

Above:
Radio Times' preview for *The Reign of Terror*.

Broadcast

▶ Running against *Doctor Who* in ITV's 5.15pm slot were a variety of adventure film series reruns, such as *Hawkeye and the Last of the Mohicans* on ATV London and also now taken up by Scottish, *The Adventures of Robin Hood* on Southern or the 1950s adventure series *Adventures of a Jungle Boy* which started repeats on ABC on Saturday 8 August.

▶ From episode three on Saturday 22 August, *Doctor Who* was again shifted to the later time of 5.30pm for the rest of the series (although episode five was transmitted back in the old 5.15pm slot due to coverage of the Edinburgh Military Tattoo on BBC1 that evening). This meant that once again it overlapped most ITV regions' own programmes until 5.45pm.

Below:

"It's all right Barbara, we'll get you a hat too."



▶ With *The Reign of Terror* being shown over the warm weekends of the summer, its audiences were smaller than for the serials of the winter and spring, although it maintained a faithful following and position in the top 40 shows for the week. The audience appreciation declined across the story to the lowest marks for *Doctor Who* to that time; however, even this low of 53 was still reasonable.

▶ When *Doctor Who* came off the air, it was replaced by repeats of the children's historical sitcom *The Valiant Varneys* starring Reg Varney at 5.15pm after *Grandstand*, with the reruns of *The Telegoons* shifted to 5.45pm.

▶ A letter was received by the production office from the recently formed Napoleon I Society. Writing on Saturday 12 September following broadcast of the final episode, the society honorary secretary MMG Oborski of Sedgley wrote, 'While I realise that the principal purpose of the BBC television series "Dr Who" is to entertain I cannot help but feel that the BBC has a certain duty to educate, or at least not to misinform children. Todays [sic] episode was, factually speaking, nonsense. Napoleon did not at any time plot with Paul, Vicomte de Barras, to overthrow Robespierre. Napoleon was himself a protegy [sic] of Robespierre's and on his fall was put under arrest by the conspirators... That which children see

on television will stick in their minds for many years despite the lectures of teachers and the lessons learnt from the text books. The BBC's action in this case is deeply to be regretted.'

▶ Another letter concerned how everyone in eighteenth-century France appear to speak with English accents. In a letter to one viewer, Mr R Cockerill, on Thursday 24 September, David Whitaker explained, 'We went at this from every angle, as you can understand, and there was no easy way to make Ian and Barbara converse apparently in Greek or vice versa. It was also too convoluted to put them through a language machine or hypnotise them, and so we decided that in the long run it would be better to accept the difficulty and hope that everyone understood. There is nothing worse than Frenchmen speaking in broken English to each other in a play and I am sure you will sympathise with our difficulties.'

▶ The serial was sold overseas to countries including Australia, Gibraltar, Malta and Zambia. The prints held by BBC Enterprises were junked in 1972.



▶ *Prisoners of Conciergerie* was returned to the BBC via a private collector in May 1982, with *A Land of Fear*, *Guests of Madame Guillotine* and *A Change of Identity* being located in Cyprus in late 1984. The two missing episodes exist as off-air recordings taken in 1964.

▶ The four existing episodes and the links recorded for a VHS release by Carole Ann Ford were screened as part of the National Film Theatre's Bastille Day schedule on Wednesday 14 July 1999.

Above:
Jules and
Stirling oppose
the Reign
of Terror.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
A Land of Fear	Saturday 8 August 1964	5.15pm-5.40pm	BBC1	24'24"	6.9M (37th)	58
Guests of Madame Guillotine	Saturday 15 August 1964	5.15pm-5.40pm	BBC1	24'04"	6.9M (35th)	54
A Change of Identity	Saturday 22 August 1964	5.30pm-5.55pm	BBC1	25'23"	6.9M (34th)	55
The Tyrant of France	Saturday 29 August 1964	5.15pm-5.40pm	BBC1	24'26"	6.4M (36th)	53
A Bargain of Necessity	Saturday 5 September 1964	5.30pm-5.55pm	BBC1	23'51"	6.9M (39th)	53
Prisoners of Conciergerie	Saturday 12 September 1964	5.30pm-5.55pm	BBC1	25'04"	6.4M (38th)	55

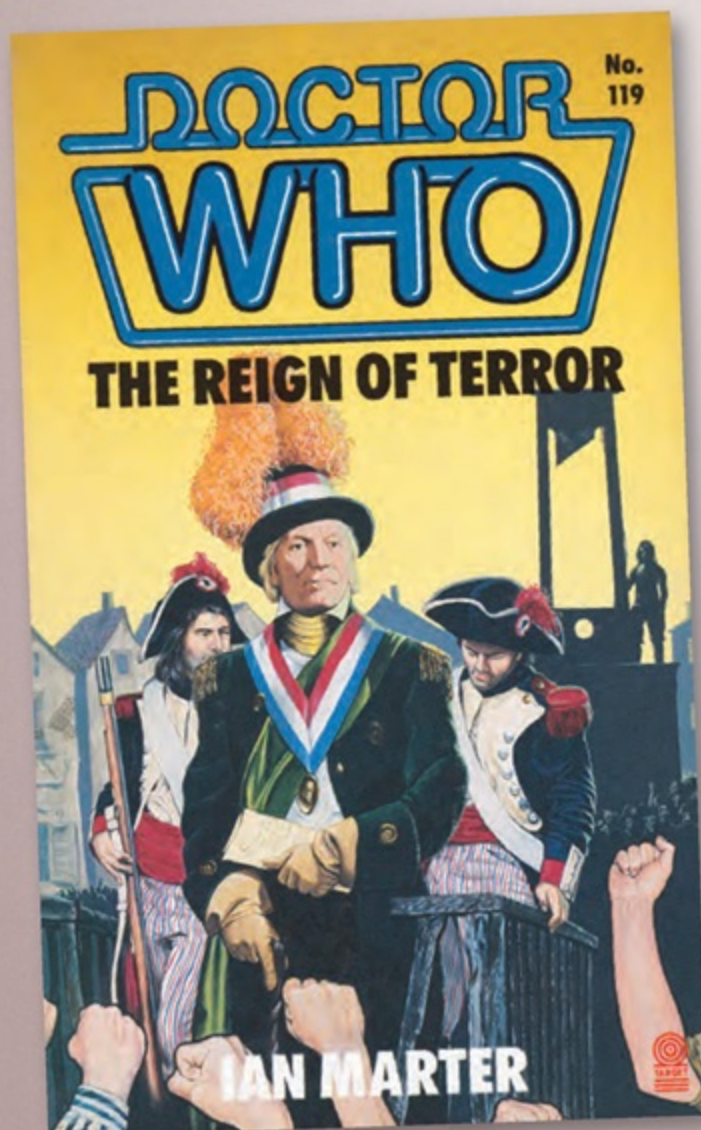
Merchandise

Right:
Cover for the
VHS release of
the story.

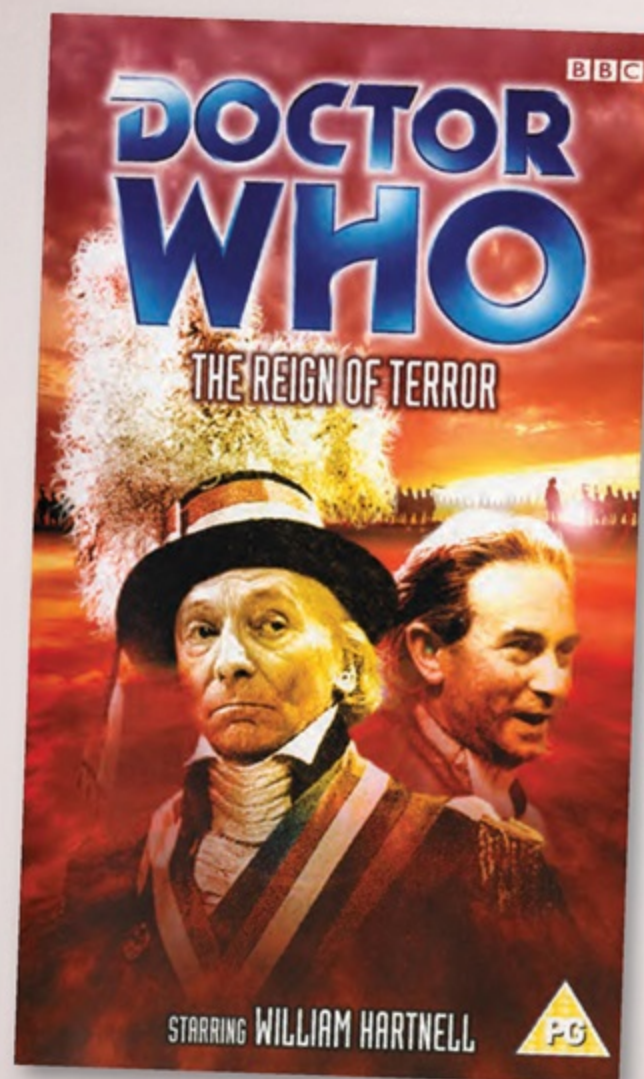
Doctor Who – *The Reign of Terror* was novelised by Ian Marter and published in hardback by WH Allen in March 1987, with the Target paperback edition following in August of that year. Both featured a cover by Tony Masero and the paperback was book no. 119.

A two-CD soundtrack release of the episodes with narration from Carole Ann Ford was released by BBC Audiobooks in February 2006. The release featured a bonus interview with Ford. This release was later included in

Right:
Tony Masero's
cover for the
novelisation.



Far right:
Original
soundtrack
release.



The Lost TV Episodes: Collection 1 box set in August 2010, alongside other First Doctor stories. The set contained an additional CD with interviews and PDF copies of the original camera scripts for the stories in the set.

The Reign of Terror was released on VHS by BBC Video in November 2003. This box set contained the four existing episodes of *The Reign of Terror*, plus the remaining unreleased episodes of *The Faceless Ones*





(Episodes 1 and 3) and *The Web of Fear* (Episode 1). The set came with a *Doctor Who* 40th anniversary pin badge.

2|entertain released *The Reign of Terror* on DVD in January 2013. The missing episodes 4 and 5 were newly animated by animation studio Theta Sigma (with Big Finish Productions). It included the following extras:

- ▶ **Commentary** with Carole Anne Ford, Neville Smith, Jeffry Wickham, Caroline Hunt, Patrick Marley, Tim Combe, Ronald Pickup, Philip Morris & Paul Vanezis. Moderated by Toby Hadoke
- ▶ **Don't Lose Your Head** - the making of *The Reign of Terror*
- ▶ **Set Tour** - a virtual tour of the 2D sets for the



Left: Lee Binding's DVD cover, and a selection of images from the reconstructed episodes.



animated episodes four and five

- ▶ **Animation Design Gallery**
- ▶ **Photo Gallery**
- ▶ **Coming Soon** - a trailer for a forthcoming DVD release
- ▶ **Radio Times Listings** in Adobe PDF format
- ▶ **Production Information Subtitles**

A figurine of the First Doctor (with checked trousers) from *The Reign of Terror* was part of Eaglemoss'

Doctor Who Figurine Collection issue 56, released in October 2015. ■

Left: The First Doctor figurine from Eaglemoss.



Cast and credits

CAST

William Hartnell.....Dr Who
William Russell.....Ian Chesterton
Jacqueline Hill.....Barbara Wright
Carole Ann Ford.....Susan Foreman

with

Jack Cunningham.....Jailer [2-6]
Donald Morley.....Jules Renan [3-6]
James Cairncross.....Lemaitre [2-6]
Edward Brayshaw.....Léon Colbert [3-5]
Roy Herrick.....Jean [3-4]
Keith Anderson.....Robespierre [4-6]
Caroline Hunt.....Danielle [3-4]
Peter Walker.....Small Boy [1-2]
Laidlaw Dalling.....Rouvray [1]
Neville Smith.....D'Argenson [1]
Robert Hunter.....Sergeant [1]
Ken Lawrence.....Lieutenant [1]
James Hall.....Soldier [1]
Howard Charlton.....Judge [2]
John Barrard.....Shopkeeper [3-4]
Jeffry Wickham.....Webster [2]
Dallas Cavell.....Road Works Overseer [2]
Dennis Cleary.....Peasant [2]
Ronald Pickup.....Physician [4]
Terry Bale.....Soldier [5]
John Law.....Paul Barras [6]
Tony Wall.....Napoléon Bonaparte [6]
Patrick Marley.....Soldier [6]

UNCREDITED

Bob Berry, Rex Dyer, Gerry Wain, Tony Bates.....Soldiers (at Farmhouse) [1]
Eleanor Dalling, Leila Forde.....Knitting Ladies [2]
John Sackville West, Don Cavendish, Sid Deller, Don Simons, Nigel James, Jay MacGrath, Adrian Drotske.....Soldiers (at Prison)¹ [2]
Brian Proudfoot.....Double for Dr Who [2]
David Banville.....Prisoner [2-3]
Jack Le White, Brian Proudfoot, Ralph Katterns, Jill Howard, Helene Cutts, Eleanor Dalling.....Citizens [3]
Maurice Selwyn, Len Russell, David Anderson, Terry Wallace.....Soldiers [3]
Al Raymond [4], Adrian Drotske [4-5], Brian Proudfoot [4], Len Russell [4], David Anderson [4-5], Roy Curtis [4], Bob Berry [5], Sid Deller [5], Bill Nicholas [5], Joseph Cohen [5], Maurice Leon [5].....Soldiers
Bob Berry, David Anderson, Adrian Drotske, Len Russell, Brian Proudfoot, Tony Lampdon, Bill Nicholas, Joseph Cohen, Maurice Leon.....Soldiers² [6]

¹ Three doubling as Peasants

² Two doubling as Country Gentlemen



CREDITS

Written by Dennis Spooner

Title music by Ron Grainer

with the BBC Radiophonic Workshop.

Incidental music composed

and conducted by Stanley Myers

Film Cameraman: Peter Hamilton [2-3;
uncredited on 1]

Film Editor: Caroline Shields [2-3; uncredited on 1]

Costumes Supervised by Daphne Dare³

Make-up Supervised by Sonia Markham [1 and 2
supervised by Jill Summers, uncredited]³

Lighting by Howard King³

Story Editor: David Whitaker

Designer: Roderick Laing

Associate Producer: Mervyn Pinfield

Producer: Verity Lambert

Directed by Henric Hirsch⁴

BBC tv

³ Credited on 6 only

⁴ *A Change of Identity* was credited to Hirsch but
the actual director is unknown; paperwork credits
John Gorrie

Profile

DENNIS SPOONER

Writer

Born in Tottenham, South London on 1 December 1932, the outbreak of World War II in 1939 meant a broken schooling for the young Dennis Spooner. Interviewed by *Doctor Who Monthly* in 1981, he joked, "I had to become a writer as I was virtually illiterate." The horror comics he devoured as a boy proved more of an education than anything more academic; he left school at 14 to become a telegram boy for the Post Office.

Spooner's first amateur writing gigs came as a boy scout, providing gags and material for Ralph Reader's famous Gang Shows, going on to appear at the London Palladium.

A keen footballer, Spooner had just broken into the professional game with Third Division (South) side Leyton Orient when National Service in the RAF interrupted in 1950. Posted to Egypt's Canal Zone, Spooner became involved with entertainments concert parties. Here he met Tony Williamson, another budding writer (later another leading name in 1960s television), and the two toured in forces shows, each acting as the other's stage manager. Spooner also fronted a weekly half-hour humorous diary show on the Forces Broadcasting Service.

Returning to civilian life, Spooner worked as an import/export clerk, a window cleaner and even as a salesman for fire-bricks. After marrying wife Pauline in 1954, he toured the clubs as a stand-up



comic and for a time formed a double act with Leslie Darbon and also wrote with another comic, Benny Davis.

Spooner found himself propping up a variety bill headlined by top comic Harry Worth, who told Spooner that while his act was dreadful he liked his gags and wondered who wrote them. Discovering Spooner wrote his own material, Worth suggested he write for him. A half-hour BBC radio script for Worth earned Spooner five guineas and marked his entry into professional writing.

Spooner branched into television when Worth presented ATV variety show *Val Parnell's Star Time* in 1957, and later came uncredited work on Naval sitcom *Tell It to the Marines* (1959/60), written by various scribes based within the writing agency Associated London Scripts (ALS).

Spooner's first drama work came with two early episodes of *The Avengers* in spring 1961, *Girl on the Trapeze* and *Please Don't Feed the Animals*. After next writing Episode 87 of *Coronation Street* in October 1961, then four instalments of police series *No Hiding Place* and an ITV *Television Playhouse*, *No Cause for Alarm*, during 1962, Spooner and his wife were able to move from their small Chingford flat to a larger house in Harrow.

Radio credits came with a BBC radio *Thirty-Minute Theatre*, *The Potholers* (1962) and an *Afternoon Theatre* double bill of *Find Another Mug* and a remake of *No Cause for Alarm* (1963).

For a spell Spooner collaborated with fellow ALS writer Richard Harris, working in TV comedy on three episodes of the ITV run of *Hancock* in early 1963, two entries for the BBC's *Comedy Playhouse* – *The Plan* (1963) and *The Siege of Sydney's Street* (1964) – and an episode of *Foreign Affairs* (1964), a spin-off from sitcom *Bootsie and Snudge*.

Spooner forged an important working relationship in 1962 when he submitted scripts for Gerry and Sylvia Anderson's puppet series *Supercar*. Although his scripts went unused, the show ceasing production in favour of a new replacement series, Spooner went onto write not just nine episodes of *Fireball XLS* (1962/3) but 12 for its successor *Stingray* (1963/4) and six for *Thunderbirds* (1965/6).

Having written junior science-fiction, Spooner was an obvious candidate when David Whitaker approached ALS for scripts for the first series of *Doctor Who*. The result was Spooner's first *Who* story *The Reign of Terror*. As *Reign* was going out in August to September 1964, the versatile Spooner also had credits on three episodes of Jim Dale's kids variety series *Ring-a-Ding-Ding*. Spooner soon replaced Whitaker as story editor on *Doctor Who*, joining the crew

during production of *The Dalek Invasion of Earth* [1964 – see Volume 4] in late September 1964. One of his first tasks was to trim Whitaker's overlong script for *The Rescue* [1965 – see Volume 4]. Spooner's period sought new avenues and "a good mix" of stories and styles. His own script *The Romans* [1965 – see Volume 4] was; "a deliberate attempt to see how far we could go [with] comedy". He remained story editor for nine months until *The Chase* [1965 – see Volume 5] in June and his parting gift was his script for *The Time Meddler* [1965 – see Volume 5].

Soon back writing more comedy material with Richard Harris – an episode of sitcom *Pardon the Expression!* (1965) and a pilot for *Six of the Best* called *Man with a Mission* (1965) – Spooner was, however, keen to get back into filmed television series and jumped at the chance to join Terry Nation on an action series intended for worldwide distribution. *The Baron*, the adventures of a wealthy international antiques dealer, began shooting at Associated British studios at Elstree for Monty Berman's Filmmakers company in July 1965. Nation needed 30 scripts and asked Spooner to write six; in fact Spooner ended up

Below:
Dennis Spooner brought comedy to *The Romans*.





Above: Spooner gave the Daleks a master plan.

writing almost half the series and became unofficial associate script supervisor.

Spooner enlivened *The Baron's* rather foursquare format with his two trademark qualities; humour and a tendency for the inventively far-fetched and fantastical. Of his penchant for comedy, Spooner said in 1981; "If you can introduce a character with an element of humour then it becomes a marvellous way of padding the show without boring the audience or breaking up the plot."

The Baron took a production break in October and November 1965 and during this spell Spooner would help Terry Nation out by writing half of *The Daleks' Master Plan* [1965/6 – see Volume 6]. When *The Baron* wrapped in October 1966, Spooner briefly returned to *Doctor Who* one final time, performing uncredited rewrites on David Whitaker's scripts for *The Power of the Daleks* [1966 – see Volume 9].

Noting his input to *The Baron*, its backer, Lew Grade of ATV film-making arm ITC, placed Spooner on a non-binding retainer contract to write 10 episodes per year for the company. In early 1966 he and Richard

Harris had developed an action-adventure format *McGill* (named after an Arsenal midfielder, Jimmy McGill) about a disgraced CIA man working as a gun for hire. The concept developed as *Man in a Suitcase* and was snapped up by Grade but Spooner decided against working on it, in favour of another ITC format he had created with Monty Berman, *The Champions*. Featuring three secret agents with super powers, its fantasy angle excited Spooner, who became script supervisor from February 1967 and for the remainder of the year.

In 1968 Spooner became briefly associated again with *The Avengers*. Its key creative force was now Brian Clemens and the two peers forged a strong friendship. Spooner had previously attended the show's script conferences but now helped write a stopgap emergency episode for new girl Tara King, *Split!*, and the infamously way-out *Look – (stop me if you've heard this one) But there Were these two Fellers...*

Setting up production company Scoton with Monty Berman, they created two series to be made in tandem for ITC. These were bizarre investigations series *Department S* and *Randall & Hopkirk (Deceased)*, an offbeat show about a private



detective aided by his dead partner, now a ghost. The two shows were in production with Spooner as executive story consultant from April 1968 to June 1969.

A brief flurry of freelancing produced *Destruction* for Gerry Anderson's live-action science-fiction series *UFO* (1970), two episodes of BBC ecological drama *Doomwatch – Burial at Sea* (1970) and *The Logicians* (1971) – and an entry to BBC detective series *Paul Temple*, the comedic *Has Anybody Here Seen Kelly?* (1971). Spooner returned to ITC duties as story consultant on *Department S* spin-off series *Jason King* (1971/2), later admitting the flamboyant King worked best in small doses. Another short-lived ITC show followed, *The Adventurer* (1972/3), which Spooner felt suffered from executive interference. With ITC's film series heyday behind it, Spooner saw out this era with an episode of *The Protectors* (1973), two of *Skiboy* (1974) and bridging material for a *Space: 1999* feature compilation *Alien Attack* (1976).

The mid-70s saw Spooner form a profitable partnership with Brian Clemens, writing two episodes of Clemens' *Thriller* series in 1975, *Won't Write Home, Mom – I'm Dead* and *The Crazy Kill*, and collaborating on a *Comedy Premiere* pilot *What a Turn Up* (1975) before writing nine episodes of *The New Avengers*, produced by Clemens' own production company. Clemens' next series was action-hit *The Professionals*, with Spooner writing two early episodes, *Stake Out* and *Rogue*, in 1978.

Spooner also wrote several stage plays with Clemens – *I'm Only Going to Kill Her* (1979), *Will You Still Love Me in the Morning?* (1979), *Anybody for Murder?* (1982) and *A Sting in the Tale* (1982). Now firm friends, Spooner was best man at Clemens' wedding to second wife Janet in 1979.

The 1980s brought credits on three episodes of BBC detective show *Bergerac*



between 1981 and 1983 and one entry in the *Hammer House of Mystery and Suspense* anthology, *And the Wall Came Tumbling Down* (1984).

Spooner continued to court America, though gained only one on-screen credit, co-writing an episode of *Remington Steele* (1984) with Clemens. An *Avengers* revival he and Clemens developed, *Avengers International*, never found a buyer. His last credit was, perhaps surprisingly, for UK children's drama anthology *Dramarama*, a WWII time travel story *Flashback* (1986).

Outside of his extensive writing career, Spooner played bridge competitively. Having joined Harrow Bridge Club in the 1960s he often used club members' names in scripts. He once ended up with superstar actor and bridge fanatic Omar Sharif as his bridge partner and also wrote *Useful Hints for Useless Players* and *Diary of a Palooka*.

Spooner died suddenly on 20 September 1986 from a heart attack in Hemel Hempstead. A new series concept in the pipeline, *Courier*, ended with his passing. ■

Above: Dennis Spooner created a new adversary – the Meddling Monk.

1964/5 series

It would be unthinkable today for the make-up of a series of *Doctor Who* not to be structured, with a dramatic and thematic build-up leading to an explosive (or at least emotional) conclusion.

In 1964, scheduling was somewhat more arbitrary, and the 1964/5 series of *Doctor Who* begins with the penultimate story from the previous production block and ends five episodes before the production team's year does, holding over a complete story – *Galaxy 4* [1965 – see Volume 6] – and a production anomaly *Mission to the Unknown* [1965 – see Volume 6] for next season's viewers. In addition, what could be seen as the two major hitters this year – the epic stories featuring the Daleks and the departures of much-loved companions – are tucked in second and second last in a season that judders between styles and genres without an apparent plan. This may

seem slightly odd to modern viewers but it helps to underline the sheer strangeness of early *Doctor Who* in which there wasn't a house style, there wasn't an overall theme, and each adventure could be a complete tonal departure from the previous week's. This time though the production team knew they had a hit on their hands. They also had a past they could mine, even if only a relatively recent one.


Forwards & backwards in time

Doctor Who's difficult second album opens with a track that they had been wanting to master since the series was conceived. Variations on the 'minuscule' theme had been mooted as far back as for the opening story: the one that finally appears provides the landmark of being the first time since the series' début that the TARDIS lands on twentieth-century Earth. This would occur again briefly (although it is not definitively expressed) when the travellers land atop the Empire State building to witness the extraordinary antics of Peter Purves' Morton Dill. Time zone aside, *Planet of Giants* [see page 96] is part of a curious and short lived sub-genre of *Doctor Who*.

When the programme was originally conceived the idea was to take our heroes into adventures which transported them either forwards, backwards or "sideways" in time. Nobody seems to have been quite sure what the latter meant so, unsurprisingly, it is a concept that doesn't last long, probably getting its final couple

Below:
Susan and Ian
face a planet
of giants.





'THE PRODUCTION TEAM
KNEW THEY HAD A HIT
ON THEIR HANDS.'

1964/5 series

- ▶ *Planet of Giants*
- ▶ *The Dalek Invasion of Earth*
(see Volume 4)
- ▶ *The Rescue*
(see Volume 4)
- ▶ *The Romans*
(see Volume 4)
- ▶ *The Web Planet*
(see Volume 4)
- ▶ *The Crusade*
(see Volume 5)
- ▶ *The Space Museum*
(see Volume 5)
- ▶ *The Chase*
(see Volume 5)
- ▶ *The Time Meddler*
(see Volume 5)

1964/5 SERIES

of outings here in the 1964/5 series (until, maybe, the abstract goings-on of *Listen* [2014 – see Volume 77] five decades later).

Planet of Giants is a straightforward detective adventure (albeit one with a prescient ecological twist) that becomes a *Doctor Who* story by dint of the travellers having to solve the case while reduced to roughly the size of an inch. *The Space Museum* [1965 – see Volume 5] embraces the 'sideways' idea as wholeheartedly as possible (certainly in the first episode). The Doctor, Ian, Barbara and Vicki have jumped a time track, glimpsing a future which involves them becoming exhibits in a museum, and then, when time catches up, are afforded the chance to prevent this

grisly fate. It is one of the very few series pre-Steven Moffat era that attempts to use the time travelling nature of the TARDIS crew as a storytelling device. As with *Planet of Giants*, the surrounding battle between the good guys and bad guys is sadly rather humdrum, as if having a groovy concept is enough, but both stories certainly attempt to do something different with the storytelling fundamentals of the show.

Aside from those offbeat excursions, it's business as unusual for the TARDIS crew as they mainly buffer between historical and science-fiction tales as had been the template established in the first year. Come the series end though, and a new twist on the historical story occurs: writer

Below:

Face to face with Nero in *The Romans*.



and script editor Dennis Spooner throws some science-fiction elements into a period setting in *The Time Meddler* [1965 – see Volume 5]. Getting up to no good among the goings-on of the Vikings and Saxons is a medieval monk with a toaster. Oh, and a TARDIS. It may seem small fry now but the intrusion into this universe of someone who is similar to the Doctor is groundbreaking – for the first time the show begins to try to answer the Who about the Doctor. Although our hero is often well-versed in history it is rare for him to have pre-knowledge of any of the futuristic encounters made by the TARDIS. When he landed on Skaro for the first time he had never heard of the Daleks, but with *The Time Meddler* we have him knowing about someone that the audience has never seen before – commonplace now, but not so in 1965.

Meddling with history

The other notable element of *The Time Meddler* is the blossoming of overtly humorous content. There had been comedy characters and situations smattered throughout Spooner's debut story the previous year, *The Reign of Terror* [1964 – see page 44] but he goes all out with a deliberate pastiche full of explicitly humorous characters and situations in *The Romans* [1965 – see Volume 4]. Nero is funny, the whole story is structured as a farce with the main characters separated early on and then continually failing to bump into each other and – by the end of the last episode – totally unaware of each other's involvement in proceedings. Having seriously mused on the nature of meddling with history in *The Aztecs* [1964 – see Volume 2] the Doctor now becomes part of it, on hand to accidentally inspire the burning of Rome – and it's all treated

as a joke! You may not be able to “rewrite history – not one line”, but you can help to actually write it in the first place so long as you do so with one-liners. While *The Aztecs* treats the idea of TARDIS travel interfering with the inevitable flow of time with deadly, occasionally heartbreaking seriousness, by *The Time Meddler* Spooner has the Monk messing about with ideas like destroying the Viking fleet with a bazooka and it is somehow rather charmingly funny.

Both of Spooner's stories in this series, like *The Reign of Terror*, have brutality and violence, but many of the players – not least William Hartnell – have turned their performances towards ‘fun’, especially in *The Romans* which has a madcap fight



Above:
The Monk
meddles with
time in *The
Time Meddler*.

1964/5 SERIES



Above:
A big decision
awaits Susan
in *The
Dalek Invasion
of Earth*.

scene involving the Doctor overcoming a bungling assassin and even a *comedy death* which features the deliberate poisoning of Nero's unfortunate cup bearer, Tigilinus. Spooner calms down a little for *The Time Meddler* – there's not a lot of laughter when Sven and Ulf and Wulnoth are about their business (indeed, the desecration of Edith is pretty stark: even the suggestion of rape wouldn't be likely to hove into the TARDIS' view these days). The Monk is

Right:
The Daleks
and the
Mechonoids
in *The Chase*.



obviously a mischievous figure and more entertaining than he is threatening, but the story's humour is more subtly melded into the series' format than in *The Romans*. In this respect, *The Time Meddler* really establishes the tenor the show continues to have pretty much throughout its run: it is a programme of science-fiction adventure, contextual violence and no little jeopardy that is played seriously – but it is a programme with a smile on its face.

It is also a programme with its own history and inner continuity. *The Time Meddler* doesn't yet know that the Monk is part of a backstory involving Type 40s and Time Lords and regeneration and black holes and artron energy and Shobogans and whatever else Gallifrey contains. But it knows it is part of something. *The Dalek Invasion of Earth*, [1964 – see Volume 4] on the other hand, finds the series doing what it would continue to do – sometimes with great success and often with great controversy: mine from its own past.

The Daleks

The Daleks had been so successful that not only did they force series creator Sydney Newman to admit that he clearly couldn't speak his own baby's language, but they also merited a second appearance in the final six weeks of the programme's first year of continuous production. Although the Daleks' dependence on static electricity is a fundamental part of their début adventure, with a bit of deft script and design application they are no longer so fettered upon their return. Interestingly, instead of these being written as more advanced Daleks, it is suggested that the adventure takes place *before* the TARDIS crew's first adventure on Skaro (by which time the Daleks have clearly forgotten

that they don't actually depend on static electricity, which is fatally absent minded of them). It seems that the idea that an enemy could be seen to totally perish but then return was one that was unacceptable to this early 1960s production team in a way that it certainly hasn't been to all of the subsequent ones. Come *The Chase* [1965 – see Volume 5] and the Daleks are now firmly ensconced into the show's consciousness, so much so that the team is happy to subject them to all sorts of comedy goings-on (one coughs when emerging from the sand, another fumbles his maths). Whatever one thinks of these choices, they are born from a confident show.

Such confidence makes the dynamic amongst the TARDIS crew much more comfortable than in the programme's early months. By the time Susan leaves at the end of

The Dalek Invasion of Earth, Ian and Barbara seem unlikely to ever again be threatened with expulsion from the TARDIS. The anger with which the Doctor treats them at the end of *The Chase* is only a bluff to disguise how upset he is that the school teachers he accidentally whisked into time and space will finally get to go home and never again set foot on deadly alien soil.

Speaking of deadly soil – environment is often as dangerous a situation in these early years of the programme. With radiation meters and atmospheric density jackets and the like, the TARDIS crew members are never sure whether the place that they have landed is, of itself, a danger. This year, the acid seas of Marinus are replaced by smaller but no-less-lethal

pools of the stuff that run through Vortis. *The Web Planet* [1965 – see Volume 4] is as alien an environment as the

Below:

The Zarbi and their venom grubs await on *The Web Planet*.



1964/5 SEP



Above:
The Doctor
meets Richard
the Lionheart in
The Crusade.

programme could ever conceive, even if most of its elements have their equivalents of Earth. The Zarbi are overgrown ants, the Menoptera a synthesis of bee and moth and the Animus a massive spider – even its home, the life-sucking Carsinome has a cancerous monicker (echoing carcinoma) to highlight its baleful effect on the planet. With the addition of the grub-like Optera with their other-worldly phraseology (“A silent wall. We must make mouths in it with our weapons. Then it will speak more light”). The viewers are bestowed a fastidiously conceived and totally alien environment. That this all had to be

wrought with minimal post-production in a pokey BBC studio with only one week to prepare and record each episode might highlight why this boldness was never quite replicated, but at this point the show was only about 15 months old and it would have been rude not to try.

The very next week the show returns to territory more familiar to BBC crews and the costume drama of *The Crusade* [1965 – see Volume 5] is one of the most-assured productions of the Hartnell era. Douglas Camfield was to become the series’ most prolific director of twentieth-century *Doctor Who* and having cut his teeth on the



ultimately truncated final episode of *Planet of Giants* he enjoys great success with his first full production on the show. Some well-known faces had appeared in the show up to this point – notably Alan Wheatley in *The Mutants* [AKA *The Daleks*] [1963/4 – see Volume 1], cast against type having had an impact as the evil Sheriff of Nottingham in *The Adventures of Robin Hood* – but it is the casting of Julian Glover as Richard the Lionheart that really demonstrates that proper, serious actors of pedigree might have no problem nipping in to this children’s tea-time show.

A well-established show

Suddenly thespians up and down the land realise that they’ll be legendary among their own children if they take a trip in the TARDIS, never mind what’s going on at the RSC. As good as *The Crusade* is, these high-minded historical adventures are not what subsequent audiences and production teams would go for. Ask a passer-by why *Doctor Who* is fantastic and they’re unlikely to say, “Well-acted historical adventures with lyrical scripts.” So although *The Crusade* and its ilk may be good television, they

are not *Doctor Who* as we have come to understand it – quality costume dramas are not unusual on the BBC but *Doctor Who* is strange and imaginative and different from anything else. Unlike *The Crusade*, it may not always be good television, but it is strange, imaginative and different from anything else, so that’s alright!

And so as the Doctor, Steven and Vicki’s faces appear illuminated against the starscape at the end of the final part of *The Time Meddler*, the second series of the show ends without three of the four actors who began the year as regulars. The loss of Susan helps to establish the Doctor as a lone enigma – something the presence of a dependent granddaughter would always undermine – and the departure of Ian and Barbara removes our last tie to the familiarity of twentieth-century Earth (neither of his new companions are from our time). The 1963/4 series of *Doctor Who* established what it was, whilst this second year defines what it would become. And now, with an imminent behind-the-scenes shake-up, having got the difficult second album out of the way, *Doctor Who* is about to get experimental. But that’s another story altogether... ■

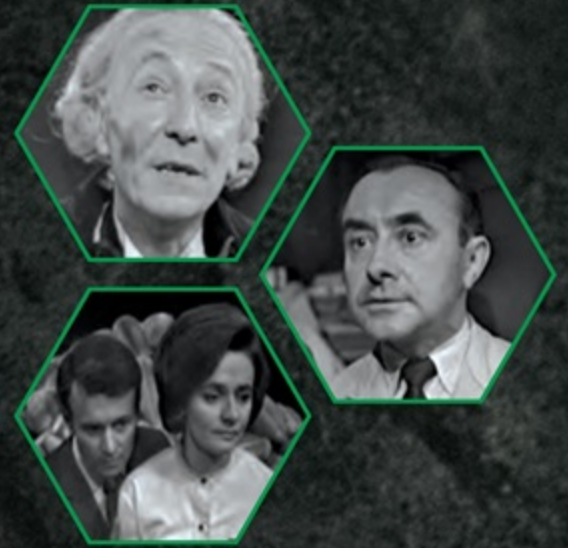
Left:

There’s trouble in *The Space Museum*.

Below:

Ian and Barbara pass the torch to Steven Taylor.





PLANET OF GIANTS

► STORY 9

When the TARDIS doors open in flight, the crew is shrunk to miniscule size. A rural back garden becomes a terrifying gargantuan world, where the tiny travellers must foil a plot of murder and corruption to save Barbara's life...



PLANET OF GIANTS

▶ STORY 9

'RAY CUSICK HAD TO FASHION
AN IMPRESSIVE ARRAY OF
OVERSIZED SETS AND PROPS.'

Introduction

At one point during *Planet of Giants*, the miniaturised TARDIS travellers are menaced by what is, from their point of view, a giant cat! Unfortunately, back in 1964 it was technically quite difficult to feature the actors in the same shot as an oversized moggy, let alone find a way to have them interact with it. When the production team decided to tell a story where the crew was reduced to the size of an inch – and that was the intention from the very beginning – it set itself quite a challenge.

Nowadays, elaborate digital effects would be employed to place our shrunken protagonists in a larger-than-life world. Designer Ray Cusick, however, had to fashion an array of impressive oversized sets and props to stage this little endeavour – from a 10-foot telephone, to a monstrously large bee.

The idea of people finding themselves out of proportion with their surroundings wasn't new in fiction, and there had certainly already been primitive TV

adaptations of things like *Alice in Wonderland* and *Gulliver's Travels*, but *Doctor Who* arrived at a time when it was becoming possible to stage this kind of thing much more convincingly. In the years that followed, *The Avengers* (another series that had been instigated by *Doctor Who*'s commissioner Sydney Newman) would attempt similar small-scale miracles in *Mission... Highly Improbable*; and eventually the US TV series *Land of the Giants* staged miniaturised mayhem on a weekly basis.

Doctor Who itself returned to this territory many times over the years. In *Carnival of Monsters* [1973 – see Volume 19], the Third Doctor and Jo find themselves in the scaled-down world of the Miniscope. The Fourth Doctor was cut down to size in *The Invisible Enemy* [1977 – see Volume 27] and *The Armageddon Factor* [1979 – see Volume 30]. The Master often used a weapon that would shrink people to death, and accidentally ended up as a tiny version of himself in *Planet of Fire* [1984 – see Volume 39]. The Eleventh Doctor's second series featured the micro-environment of the Teselecta in *Let's Kill Hitler* [2011 – see Volume 68] and a journey into a doll's house in *Night Terrors* [2011 – see Volumes 70]. In 2014, the Twelfth Doctor went *Into the Dalek* [see Volume 76].

It's interesting to note, however, that in all these other examples, the characters aren't placed alongside everyday objects to any great degree. That *Planet of Giants* tried to show the TARDIS crew between the cracks in the pavement, hiding inside matchboxes and briefcases, and being washed down a plughole, shows extraordinary vision. ■

Left:
The Twelfth Doctor goes
Into the Dalek.



PLANET OF GIANTS

As the TARDIS approaches a planet, the doors unexpectedly open in flight. Ian, Barbara and Susan desperately push them shut. [1] The TARDIS materialises and the Doctor tries the scanner, which shatters inwards. He is puzzled, attributing the doors opening to “space pressure”.

The Doctor and his friends emerge to find they are in a narrow gorge made of a rough kind of cement. They split up into two groups, exploring different channels in the rock. The Doctor and Barbara find a huge, dead earthworm, while Ian and Susan discover a giant ant. [2]

Ian and Susan’s next discovery is a huge picture of night-scented stock, while the Doctor and Barbara discover a giant matchstick. Ian suspects they are on Earth, in some sort of crazy exhibition, and climbs into a giant matchbox, but Susan realises that they have all been

reduced to an inch in height, and the TARDIS has landed in the gap in some crazy paving! [3]

Ian and Susan hear a man approaching. Ian hides in the matchbox and the man picks it up. Susan runs to find the Doctor and Barbara as a second man appears on the patio.

The men are Forester and Farrow. Farrow has been writing a report on a new insecticide, DN6, and has found that it will kill insects vital to agriculture. But if it doesn’t go into production Forester will be ruined. He pulls out a gun. [4]

A dead bee falls to the ground near the Doctor, Barbara and Susan. The Doctor notices it has a distinctive scent.

Forester shoots Farrow. Ian climbs out of the matchbox and approaches Farrow. He uses a handkerchief to check if he is breathing [5] then meets his friends. The Doctor decides they should return to the TARDIS, but they have been spotted by a cat! [6]





DANGEROUS JOURNEY

The cat loses interest and walks off. A shadow falls over them as another man walks onto the patio and they split up, Ian and Barbara hiding in Farrow's briefcase.

The new arrival is Smithers, the scientist behind DN6. He accuses Forester of ruining everything by killing Farrow, but Forester explains that Farrow was about to take a boating holiday; the police could find his body out at sea. Smithers is convinced that DN6 will save people from starvation so is prepared to co-operate. [1]

Forester places Farrow's briefcase on a bench in his laboratory and Ian and Barbara climb out. [2]

Forester and Smithers drag Farrow's body into a storeroom. [3] The Doctor and Susan hide in a drainpipe and then climb up it.

Ian and Barbara find some test tubes and a pile of wheat seeds. When Ian is looking away, Barbara picks one up and finds it is covered in a sticky substance. Ian deduces they are in a laboratory and that the seeds have been sprayed with an insecticide. He warns Barbara to keep away from it. The next thing they must do is to get to ground level and Ian thinks they could string together paperclips to make a ladder. He struggles to open the briefcase – as Barbara comes face-to-face with a fly and faints! [4]

The Doctor and Susan emerge from the plughole of the sink. [5]

Barbara wakes up and Ian reassures her by showing her that the fly died the moment it landed on the pile of seeds.

Forester and Smithers have been cleaning Farrow's blood off the patio. They return to the laboratory and the Doctor and Susan hurry back down the plughole. Smithers sticks the plug in and washes his hands. That done, he pulls out the plug and the water drains away... [6]

CRISIS

The Doctor and Susan are safely ensconced in the overflow pipe, and after Forester and Smithers have gone, they emerge, much to the delight of Ian and Barbara.

Forester goes to his study to amend Farrow's report on DN6. He calls the switchboard, posing as Farrow, where a woman called Hilda puts him through to Whitehall. Disguising his voice, he tells Mr Whitmore that the tests on DN6 are satisfactory. He doesn't know that Hilda is eavesdropping. [1]

Ian discovers Farrow's notepad with the formula for DN6. The Doctor realises that the insecticide is everlasting. [2]

The Doctor thinks the laboratory telephone might provide a solution. They prop up the receiver using two corks – but when Hilda answers it she can't hear anything. Barbara passes out and her friends realise she has been poisoned

by the insecticide. [3] When she comes around the Doctor reassures her, but he confides to Ian that they must get her back to normal size or she will die.

Forester tries making a call from his study and notices something is amiss. He returns to the laboratory and replaces the receiver. Hilda calls him, asking for Farrow, and Forester pretends to be him. Hilda is not convinced and her husband Bert puts on his police helmet. [4]

Ian wedges a matchbox by a gas tap. Then, carrying a match like a battering ram, the time travellers light it [5] and turn on the tap, so the flame begins to heat a spray can.

Smithers goes into the garden and realises that DN6 has killed everything. Forester pulls out a gun and they return to the laboratory – where the can explodes, stunning Forester. Bert arrives on the scene. [6]

The Doctor and his friends return to the TARDIS. As they dematerialise they are all restored to normal and Barbara is cured.



Pre-production

A serial in which the Doctor and his companions were shrunk in size had been sought by BBC Head of Drama Sydney Newman from the outset when developing *Doctor Who*. The original *Dr Who* [sic] proposal, assembled by writer CE Webber around April 1963, suggested that a four-part story following on from the proposed

first episode, *Nothing at the End of the Lane*, would “result from the use of a micro-reducer in the machine (*ie* the Doctor’s ship) which makes our characters all become tiny”. A refined version dated Thursday 16 May, prepared by Head of Serials, Donald Wilson with both Webber and Newman, suggested a story where the characters ‘find themselves in their own school laboratories but reduced to the size

Above:
The Doctor and Susan have a sinking feeling.

PLANET OF GIANTS

STORY 9



Above:
Susan and Ian
get antsy...

of a pinhead'. It further described the first four-part story from Webber, *The Giants*, in which the Doctor's ship lands in the school laboratory designated to Cliff (later renamed Ian); the travellers realise that they have been shrunk at the end of the opening episode. Over the next few weeks, Webber fleshed out *The Giants* into a story synopsis.

The Giants began with the ship, a police box, shrinking to one-eighth of an inch. Cliff (an early version of Ian) and Sue, his pupil (later the Doctor's granddaughter Susan), are carried away on a sheet of paper by a schoolmaster, and blown off the sheet at the first episode's climax. In the second episode, Cliff and Sue attempt to return to the ship despite the fact that they are only one-sixteenth of an inch tall; everything seems a thousand times larger. Lola McGovern, the history mistress (who became Barbara) sets off with Dr Who to leave the giant cupboard where the ship has appeared while Cliff and Sue encounter a giant caterpillar in foliage used in the

biology lesson. Hiding in a desk crevice, they are threatened by a boy carving with a compass point in the episode cliffhanger. In the third episode, Cliff and Sue are captured by a girl who puts them in a matchbox, which is confiscated by the schoolmaster. Escaping from a giant spider in the matchbox, the pair descend from the teacher's desk and get onto a microscope slide so that they can be seen, but the schoolmaster winds the lens of the microscope down so far that it will soon crush them. In the final episode, the 'minis' (as the miniaturised travellers were called) get inside a microphone and yell their messages onto tape; when played back slowly, the 'giants' can understand them. The master takes Cliff and Sue back to the cupboard and then helps search for Lola. The travellers manage to enter the ship before being attacked by a giant mouse.

On Monday 10 June, *The Giants* was rejected by Newman as thin on incident and character development and getting

too close to using giant spiders as the 'bug-eyed monsters', which he wanted to avoid. The effects demanded by Webber's proposal would also have been difficult to achieve in a programme which could possibly be transmitted live. However, Newman praised some storyline elements, such as the use of the microphone to enable communication between the characters. On Monday 8 July, Anthony Coburn was contracted to write the first two serials for the new series; his first script, *An Unearthly Child* [the first instalment of *100,000 BC* [1963 – see Volume 1] incorporated elements from Webber's storyline. On Tuesday 16 July, Webber was paid off for both his storyline and the first two scripts of *The Giants*.

Robert Gould

Around early September, the basic idea of *The Giants* was given to another writer to develop – Robert Gould, who had previously written *The Big Pull*, a 1962 Saturday evening science-fiction serial which was a precursor to *Doctor Who*. A document outlining the first six serials dated Monday 16 September specified that the fourth serial would be Gould's four-parter, directed by Richard Martin. In this, the TARDIS transports Doctor Who's party back to 1963 but reduces them to one-sixteenth of an inch in height, landing them in a world where a carpet becomes a jungle and death can result from falling cigarette ash in 'an unusual and thrilling adventure'.

Gould was storylining by Friday 27 September, and it was stated that the serial should be ready for rehearsal by Friday 6 December. During some rescheduling in early October, the Gould 'miniscule' storyline remained in place as the fourth serial with projected recording dates

of Friday 28 February to Friday 20 March 1964 for broadcast between Saturday 28 March and Saturday 18 April. By late October, further rescheduling of the series to form two initial blocks of 13 episodes had seen the insertion of *Dr Who Inside the Spaceship* – AKA *Inside the Spaceship* [1964 – Volume 2] by story editor David Whitaker; a schedule document on Tuesday 7 January 1964 revealed that Gould's miniscule story had been dropped from its original slot between *A Journey to Cathay* – later known as *Marco Polo* [1964 – see Volume 2] – and *The Hidden Planet*, apparently because of scripting difficulties.

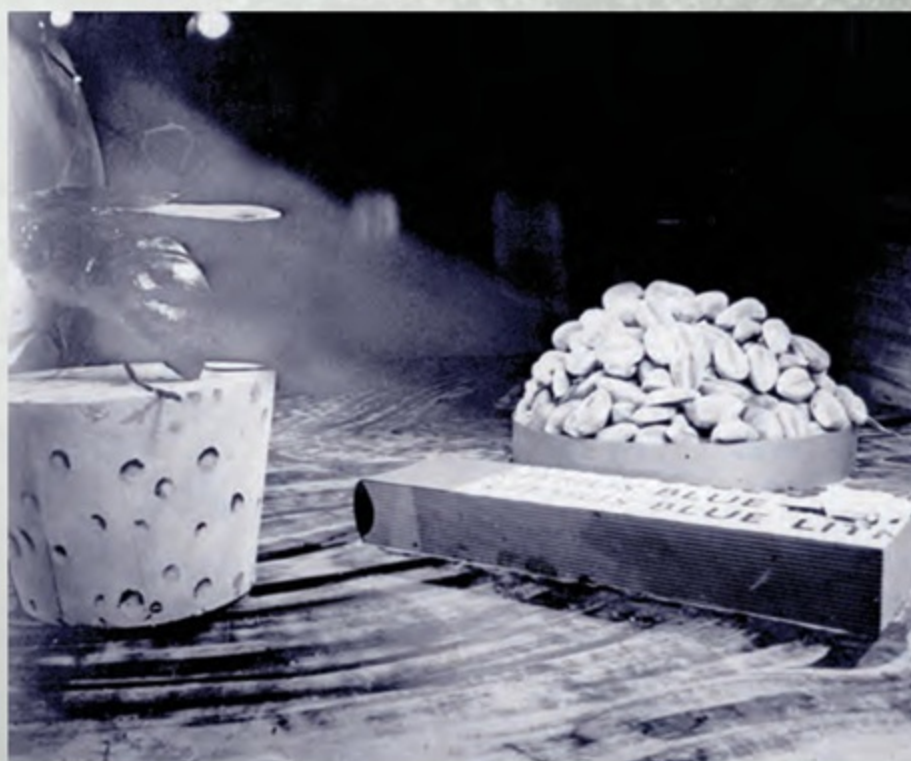
On Tuesday 4 February, Gould met with Whitaker and had a long discussion about the 'miniscules', at the end of which the writer asked if he could submit another idea – that of a place where plants treated people as people treat plants. Producer

Connections: Cloaked in mystery

► It's unclear how much time has passed between *The Reign of Terror* [see page 44] and the beginning of *Planet of Giants*. However, throughout this serial, the Doctor wears the cloak he had acquired during the previous adventure in France, in preference to his usual black jacket.



Below:
Stunning detail from designer Ray Cusick.



Verity Lambert feared this to be too close to the John Wyndham novel *The Day of the Triffids*, and on Sunday 9, Gould sent Whitaker a card to indicate that he had abandoned the notion. In late March, Whitaker was required to recount his discussions with Gould about the plant idea after Gould became concerned that his concept had been adopted for a new script from Terry Nation. Whitaker confirmed that he had not given one writer's idea to another, and the matter was settled. Gould's connection with *Doctor Who* ended. He went on to write plays for the BBC on *First Night*, *Theatre 625*, *Out of the Unknown* and episodes of *Mickey Dunne*.

Around late February, a schedule covering the first 52 episodes of *Doctor Who* described the penultimate story as 'miniscule. On Earth, twentieth-century'

and designated the description 'Sideways' (the serials were categorised as 'Past', 'Future' and 'Sideways' or 'Dimension' at this time). The four-part serial was to be directed by Martin and recorded from Friday 21 August to 11 September. No writer had been allocated, although Margot Bennett, a BBC writer on *The Third Man* and *Maigret*, was noted as having a commission pending for a historical serial which could either replace the 'miniscule' story or be held over to the next season. Bennett's serial was never to enter production; she instead contributed to *The Flying Swan* and *The Big Spender*. The eventual 'miniscule' writer was TV scripter Louis Marks.

Louis Marks was born in Golders Green, London in March 1928. A doctor of philosophy from Oxford University and

Below:
Ian warns
Susan never
to play with
matches.





former magazine editor who had moved into scriptwriting in 1959, Marks was already familiar with *Doctor Who*, believing it to be a notable breakthrough for television science-fiction. He was contacted by Whitaker, whom he had encountered through the Writers' Guild trade union, and asked to discuss ideas for the series.

An eco-warning

On Monday 23 March, Whitaker noted that he had interviewed his new writer about a 'four-part story where the major characters are reduced

to Lilliputian size', expressing his intent to purchase Marks' storyline and commission him to write the serial. Whitaker formally commissioned Marks for 'Miniscule Story (Storyline Only)' on Tuesday 14 April.

Marks' main narrative was inspired directly by his reading of *Silent Spring* by American marine biologist Rachel Carson, the first major study into the damage caused by man to the environment.

The book was a landmark eco-warning of the dangerous effects of toxic chemicals on the countryside, citing incidents of widespread destruction of wildlife in the USA by the use of pesticide, fungicide

Above:
The seeds...
of death!

Connections: Locating faults

► Prior to the TARDIS' disastrous landing, the Doctor directs Susan to check the ship's fault locator. This TARDIS system had been seen in *The Mutants* [AKA *The Daleks*] 1963/4 - see Volume 1] and *Inside the Spaceship* [1964 - see Volume 2].



and herbicide. The book was partially a collection of articles from *The New Yorker*, published in 1962 with a British edition in 1963, it was a controversial work studying the fragile relationships of plants, animals and the environment which formed the global subject of ecology. With the travellers reduced to being only an inch in height, it was an ideal scenario for Marks to have the Doctor's party observing the effects of

such poisons at close quarters, and being affected themselves.

The effect of Marks' fictitious insecticide, DN6, on animals was drawn very heavily from incidents noted in Carson's work - worms, bees, ants, houseflies and cats were all seen to fall victim to the chemical. Bees had been wiped out by the use of DDT (dichloro-diphenyl-trichloroethane) in the spraying of orchards between 1953 and 1957; the toxin had been 100 per cent fatal to worker bees in forest areas, and beekeepers had sued the state for a quarter of a million dollars. In 1954, the Michigan Statue University campus started spraying DDT to prevent Dutch elm disease. The poison on the trees remained on the leaves, which fell to the ground in the autumn and decomposed into the soil. The leaf litter was then eaten by earthworms, which concentrated the toxin in their bodies. It was then noted that the robins on the campus were dying - one of the 48 species poisoned by ingesting earthworms carrying the chemical. Carson noted in her work that Darwin had observed the fundamental role



of the earthworm as a geologic agent for the transport of soil and organic matter.

Cats had proved to be extremely sensitive to insecticides, notably dieldrin; 90 per cent of farm cats died after spraying to prevent the spread of Japanese beetle at Sheldon, Illinois over 1954/5. More cats were taken ill following a similar spraying of aldrin, a cheap but deadly toxin, on suburbs of Detroit, Michigan in autumn 1959. The cats would groom their coats and, licking their paws, ingest the poison.

The fictional DN6's nature was further demonstrated in its effect on two creatures which Carson had noted formed resistance to toxins: ants and houseflies. Fire ants were the victims of a campaign by the Agriculture Department in 1958 using dieldrin and heptachlor, two new pesticides more powerful than DDT. By 1962, it was clear that the programme was a failure: although infestation was as bad as ever, poultry, livestock and pets in the area had been wiped out. Houseflies had become resistant to DDT and chlordane within years when an attempt was made to exterminate them, thus preventing the spread of typhus, in Italy between 1948 and 1950.

Whitaker commissioned Marks for the four-part serial referred to as 'The Planet of Giants (Working Title for Miniscule Story)' on Monday 11 May; Marks' target dates were to deliver the first two scripts by Friday 12 June and

Left:

The Doctor has some nasty suspicions.

Connections: All the world

► The sight of a giant matchbox causes Ian to believe the ship may have landed at something akin to a World's Fair. At the time of broadcast, the New York World's Fair was taking place throughout 1964/5, showcasing industry and technology.



Connections: Location, location, location

It's never stated exactly where *Planet of Giants* takes place. It seems likely from Farrow's comments that he was going to "cross" to France on his impending holiday that the house is located in a village somewhere on the south coast. The set of the post office features a map of north west Devon,

which is the best indicator of general location.



Right:
Smithers and
Forester have
murder in mind.

the final pair by Friday 26 June. These were allocated to Serial J, the penultimate slot of the recording block. The script for the first episode, *Planet of Giants*, dovetailed into the end of the previous serial, *The Reign of Terror*, [see page 44], by Dennis Spooner. The Doctor referred to leaving "France in the late eighteenth century". Continuity was maintained with the first Dalek serial with the mention of the TARDIS' fault locator area. Originally, the Doctor would explain that two readings on the fault locator, 'Q.R.18' and 'A.14.D', refer respectively

to the atmospheric pressure on board the ship and the ship's weight. An attempt was made to introduce an alarm system; problems were coded 'yellow standby', something which should be examined at the earliest opportunity. As the TARDIS doors opened, Marks indicated that 'a kind of klaxon horn blares out'.

After landing there were substantial dialogue deviations from the version eventually transmitted. When trying to explain what has happened to Ian and Barbara, the Doctor commented: "This isn't one of your supersonic aircraft... look, you can move a chair about from room to room in a house. But to move that chair from a house in seventeen hundred and ninety-six to nineteen sixty-four is a different matter altogether". (As it transpired, *The Reign of Terror* was set in 1794, not 1796, and no year for the events of this serial would be given.) In the script, the Doctor continued to try to explain what has happened: "You wouldn't swim underwater with your mouth open,

would you?" Susan then told the teachers that the danger at materialisation was one of displacement, explaining with help from Ian that if a dish is pushed into a bowl of water, the level of the water rises. Likewise, as the ship entered the atmosphere, its weight pushed the air away. This would permit the Doctor a line of educational dialogue – "conventional unit of atmospheric pressure on Earth is 14.7 pounds to the square inch" – before Susan would remark that the danger point was just as the ship entered the "time cycle".

The dialogue about the shattered scanner screen was also changed, deleting a discussion of the force which had made the doors open: "Something about 60 or 70 times the pressure of the atmosphere into which we were materialising," according to the Doctor. Originally, Susan discovered the ant eggs when Ian drops either his pen





Left:
You never
know who's
listening...

or handkerchief – and when examining the giant earthworm, the Doctor's remarks to Barbara would reinforce his alien nature: "There are many places on your world I have not visited. Africa for example. Australia. Are there no earthworms such as this in those places?" In conversation with Ian, Susan's further explanation of what has happened to the TARDIS would be deleted: "The Inside of the Ship is 70 times bigger than the outside. But the doors were open. Outside pressure forced us to reduce."

Farrow was introduced as a "plump man" and originally talked to the cat, named as Sammy. His scene with Forester, described as a "dark-haired man", was completely rewritten before recording. Originally, Farrow remarked that Sammy will have to be locked up in the house for a day, assuming that Forester understands if the cat goes into the garden it will get some of "the stuff" on its fur, and die when it licks itself. He commented on the terrible thing that Forester had done; the latter stressed that Farrow is implicated along with him and his colleague. In this dialogue, Forester also said that Farrow was once a willing ally who had believed that they would come to wealth. With the experiment over, Farrow again said that "the stuff" is lethal, and that he was determined to stop Forester; at this point Forester drew an automatic. The scene was restructured to give Farrow more

background, and have him meet Forester for the first time. Marks' script suggested that the discovery of the dead bee was achieved via a photographic blow-up behind the actors, and also indicated that all the scenes showing Sammy and the miniature travellers looking at Farrow's corpse should be shot on film.

Further changes were later made regarding the plughole sequences at the end of the second episode, *Death in the Afternoon*, and to the opening scenes of *Crisis*, the third episode, which resolved the cliffhanger. The later episodes introduced Smithers, of whom there was no description, and the characters of the phone operator Emma Rowse ('about 45 or 50') and her husband Albert Rowse.

Design and make-up

The main director for the serial was Mervyn Pinfield, the series' associate producer; he had already handled four episodes of *The Sensorites* [see page 6]. It had now been decided to move Richard Martin from the miniscule serial to the second Dalek story – *The Dalek Invasion of Earth* [1964 – see Volume 4].

Designer Raymond P Cusick had so far worked on the *The Mutants* [AKA *The Daleks*] [1963/4 – see Volume 1], *Inside the Spaceship*, *The Keys of Marinus* [1964 – see Volume 2] and *The Sensorites*. Make-up was supervised by Sonia Markham, who had taken over from Jill Summers during *The Reign of Terror* (the rehearsal script for the first episode still listed Summers). Costume was, as usual at this time, supervised by Daphne Dare. The only special sound element for the story required from the Radiophonic Workshop was Brian Hodgson's pre-existing TARDIS items. ■

Production

Filming special effects inserts and shots involving the cat were scheduled to take place at Ealing Film Studios between Thursday 23 and Thursday 30 July 1964. Silent 35mm film was used; sound was added later during studio recording. Frank Crawshaw, cast as Smithers, did a small amount of filming at Ealing for scenes on the garden forecourt for the first two episodes. The farmhouse garden set was required for the establishing

shot, in which the camera zoomed back from the model TARDIS to show that it had materialised between the paving slabs. Crawshaw filmed shots in which Smithers picked up his matchbox from the lawn and sat outside the farmhouse, the upper storey of which was a matte painting.

A number of effects shots were also filmed. In *Planet of Giants*, this included the landing of the model TARDIS and an explosion behind a sheet of glass (to show the scanner screen cracking). The third

'THE TARDIS CREW HAD TO APPEAR
ALONGSIDE GIANT PROPS.'

Connections: Here comes the science

Ian shows off his credentials as a science teacher in sequences featuring a giant book of litmus paper. Litmus paper is used to test both the acidity and basicity of materials, and a method no doubt familiar to teenage

schoolchildren watching *Doctor Who* at the time.



episode, *Crisis*, required film of a stream of falling water to be overlaid into the drainpipe scenes. The final instalment, *The Urge to Live*, called for shots of a match lighting a gas jet, the gas jet playing on a pressurised canister, the tin exploding, the TARDIS dematerialising and a shot zooming out from a seed as it diminishes. All the shots of the cat on the forecourt, watching things in close-up and jumping up onto the laboratory bench for the first three episodes were

also pre-filmed.

The regular cast of William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford did their filming for the serial on Thursday 30 July, the day before recording *The Tyrant of France*, the fourth episode of *The Reign of Terror*. The sequences filmed were those in which the TARDIS crew had to appear alongside giant props; the effect of this was achieved by experimentation using a half-silvered mirror onto which the

Below:

Giant-sized danger for the TARDIS crew.



giant object was reflected, with the camera shooting through the glass onto the actors who were standing against black drapes on the sound stage. These included the crew looking up at Farrow's face in episode one, Ian and Barbara walking in front of test tubes and the group in front of the phone in episode three.

It was judged that the film material showing the regular cast looking at the reflections of the giant props was not satisfactory. On Thursday 13 August, the regular cast reshot these scenes the day before recording the final episode of *The Reign of Terror*. On Friday 14 August, newcomer Dudley Simpson performed the first of his many incidental music recording sessions for *Doctor Who*; this ran from 6.30pm to 10.30pm at Maida Vale Studio 3.

Born in Australia in 1922, Simpson had been a child pianist. Following a spell in the army during World War II, he studied at the Melbourne Conservatorium and came to the attention of ballerina Dame Margot Fonteyn and travelled to work with her in the UK in 1957. Although he was the chief guest conductor at the Royal Opera House by 1960, Simpson wanted to compose. A chance meeting at a party with

producer Gerard Glaister in 1961 led to Simpson providing music for the play *Jack's Horrible Luck* and then Glaister's *Moonstrike*, a wartime espionage series. Mervyn Pinfield had noticed his work on this series when it had been broadcast from February 1963 and had earlier invited Simpson to a *Doctor Who* recording to ask him to work on a future serial. Simpson had his initial meeting with Pinfield to discuss the serial on Monday 20 July.

As would become established, Simpson conducted his own compositions which were played by an *ad hoc* ensemble of eight musicians provided by Alec Firman. Just under nine minutes' music was recorded for the first two episodes of the serial, including a piece of piccolo music which was referred to as *Miniscule Theme*. For music associated with the giants, Simpson used a tuba, with other instruments comprising clarinet, horn, trumpet, trombone (doubling tuba), piano (doubling celeste) and percussion.

Beginning Monday 17 August, rehearsals for the serial took place at the London Transport Assembly Rooms, just across the road from the BBC Television

Centre at Wood Lane. The cast was joined by Alan Tilvern, an actor noted for playing foreign villains in a number of TV and radio series.

The first episode, *Planet of Giants* was recorded on Friday 21 August, and as with all other episodes was housed in Studio 4 at Television Centre between 8.30pm and 9.45pm. Recording was preceded by an afternoon photocall on the set for shots of the travellers with the giant animal props. The opening captions for the episode were shown over a shot of the Doctor and Barbara at the control console. The closing Next Episode caption for the second episode, *Dangerous Journey*, was superimposed over a filmed close-up of the cat.

Giant props

The TARDIS warning alarm was a stock submarine klaxon effect. The film of the glass breaking was shown on the TARDIS monitor to save detonating a fake screen. Three giant prop animals featured in the episode (an earthworm, a bee and an ant, the latter made by Derek Freeborn); the bee was dropped into shot from the top of the canyon set. A recording break as the travellers left the TARDIS allowed the cast to move from one set to another. Lighting supervisor Howard King achieved the effect of the giant Farrow approaching by dimming the studio lights over Ian and Susan.

On Tuesday 25 August, around eight minutes' incidental music was recorded for the final two

Far left:

Here comes the science bit.

Below left:

Hanging on the telephone.



Connections: Infernal machines

▶ Susan refers to an unseen wartime adventure in which she and her grandfather were caught in an air raid carried out by Zeppelins. This would have been the First World War of 1914-18, in which German forces used the rigid airships to carry out bombing raids. The aircraft were developed by Count Ferdinand von Zeppelin in the early part of the twentieth century.



episodes in Studio 2 of the BBC's Maida Vale studios between 9.30am and 1.30pm. The following day, Shawcraft, the freelance model builders based in Uxbridge that constructed most of the show's specialist props, was asked to make repairs to the doors on the TARDIS set in time for the recording of the final episode. The prop had become damaged while recording the first episode of the serial.

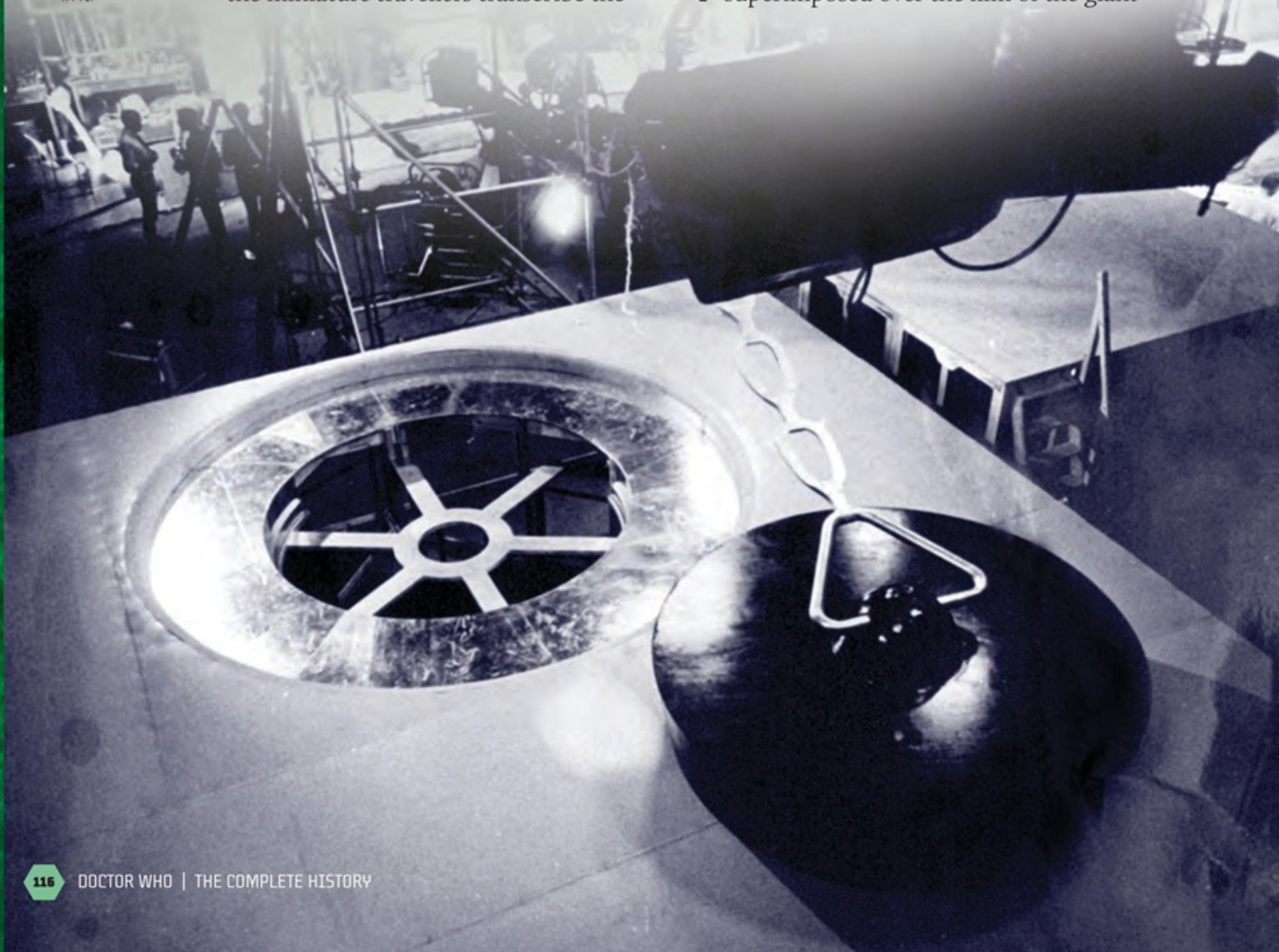
Rewrites were still taking place during rehearsals. For the fourth episode – *The Urge to Live* – changes on Thursday 27 were made to the Doctor's explanation of what must be done to help Barbara at the start of the closing TARDIS scene. In *Crisis*, dialogue in the scenes in which the miniature travellers transcribe the

notebook was amended on Friday 28; Emma Rowse now became Hilda Rowse. Episode two, *Dangerous Journey* (as *Death in the Afternoon* had been retitled) lost some dialogue at rehearsal stage: originally, Barbara and Ian discussed ways of reducing the volume of the giant's voices in which Ian explained that their eardrums were too small to register the vibrations of normal human speech and can only hear high-pitched sounds. Barbara then suggested looking inside the briefcase for something to explain what was going on.

Episode two was recorded on Friday 28. Once again before recording, the cast performed a photocall on the giant sink set. The opening captions were superimposed over the film of the giant

Below:

Put a plug in it!



cat. The Next Episode caption appeared over a shot of the water emptying down the sink.

Crawshaw's only contribution to the episode was as a corpse. Again, very few effects were recorded: the giant fly (apparently a pre-existing prop made for an earlier programme) which Barbara encounters was moved as a puppet from off-camera. The set for the interior of the pipe which the Doctor and Susan climb was no more than a black backdrop. The sink set was a raised affair, allowing actors to emerge from the plughole, and was constructed from wood covered in metallic foil paper; these scenes were shot from a high angle to emphasise the size. For many of the scenes in the laboratory, sound supervisor Alan Fogg treated the travellers' voices to make them echo in the huge surroundings; low-key lighting was also used for the scenes in the giant laboratory to hide the fact that the sets tailed off simply into dark backdrops. The giant briefcase was designed by Cusick as a simple scaled-up version of the real item complete with lock; this was constructed from plywood and vacuum-formed plastic on a hardwood frame. The case was positioned so it could be shot from different angles depending on whether it was on the patio or in the laboratory.

Additions to the cast

Rehearsals for the third episode saw the cast joined by Rosemary Johnson and Fred Ferris. Liverpoolian comedian Ferris, who replaced actor John Dawson in late August, had been best known in the 1950s for his character 'The Wacker', a feature of radio and television shows such as *Pull Up at Dave's* and *Club Night*. Again, the script lost dialogue during rehearsals: Ian and Barbara's



Above: Farrow's report could ruin Forester.

description of the cat's death as they wait at the top of the sink chain; some of Ian's later dialogue about how he and Barbara can go on fighting "the world we're in"; a section of dialogue from the Doctor, who wonders whether or not a telephone wire might change the frequency of their voices; and Forester telling Smithers that he could have a flat in Park Lane with the profits from DN6.

Episode three was recorded on Friday 4 September in TC4. Another photocall for the cast was held before the recording.

The opening captions were shown over a re-enacted reprise of Smithers washing his hands; after this, film of falling water was superimposed over a shot of Hartnell and Ford standing against back drapes to represent the cascade passing the overflow pipe. The closing captions were rolled over the shot of Barbara lying prone on the bench. A recording break was scheduled after Barbara and

Connections: Hold on, caller

► The serial's remote setting is emphasised by the manual telephone exchange operated by Hilda Rowse. In 1964, residents of some rural areas of Great Britain would have still placed calls via an operator. It's also likely that Hilda was the postmistress of a village post office.



Connections: Hazardous chemicals

The time travellers discuss phosphoric acid and organic esters in relation to the insecticide, which hints that DN6 could be an organic phosphate insecticide similar to parathion. The dangers of parathion are mentioned in Rachel Carson's book *Silent Spring*, the basis for much of Louis Marks' inspiration for *Planet of Giants*.



Below:

It seems that Ian's met his match in the giant box...

Ian go to find their friends in the sink, allowing them to move from the seed pile; a mound of black fur was used just in shot at the start of the sink scene to indicate the motionless cat. A series of mixes and crossfades were used to indicate the passage of time as Ian, Susan and Barbara map out the notebook for the Doctor, reading him sections of the formula. The evening's recording was hampered by giggles from another set, plus boom microphones and a smoke gun appearing in shot.

The fourth and final episode, *The Urge to Live*, was to have a different director. With Mervyn Pinfield's talents committed elsewhere, it was decided to let Douglas

Camfield take on his first formal *Doctor Who* directing assignment.

Born in London in 1931 and joining the BBC in 1955 as an assistant film editor, Camfield had grasped what made a good action sequence. It was while acting as production assistant to director Waris Hussein on both *100,000 BC* and *Marco Polo* that Camfield was allowed to direct some of the filmed action sequences for which he had such an affinity.

Concurrent with his work on the production side at the BBC he had also been a writer, initially on children's series, and by 1962 had been contributing to the family adventure serial *Garry Halliday*.

Some amendments were made in rewrites on Friday 4 September: more of Smithers realising why Forester had killed Farrow; at the sink, dialogue between the travellers was shortened; the discovery that the cat had been killed by DN6 was reworked; material was removed from the garden scene in which Smithers realised the true horror of DN6; Ian preparing to detonate the can; and the Doctor explaining to Ian that the seed did not grow larger in the TARDIS because its molecules were stable was removed.

Photocalls and photocaptions

This final episode was taped in TC4 on Friday 11 September. William Russell had been ill at home the previous afternoon, and a car had been arranged to take him home immediately after the recording. Recording for *The Urge to Live* was again preceded by a photocall during the afternoon. The opening credit captions were superimposed over a close-up of the prone Barbara. The episode ended with the caption 'Next Episode: *World's End*' superimposed over a shot of the scanner monitor showing a defocused caption





Above:
Ant attack!

slide. After the titles and a low-angle photocaption of a giant telephone, the cast re-enacted the end of the previous episode. As the travellers looked up at the gas jet, a photocaption was shown on screen; this was then followed by a recording break to allow an ambitious inlay shot to be lined up. Here, after Smithers and Forester enter the laboratory, a giant hand was inlaid over a shot of the four travellers hiding behind the gas tap. A second recording break came after the scene of Smithers in the garden to allow the giant matchbox to be set in on the giant bench set; the striking of the match was achieved in studio by lighting and sound effects. Another recording break after the explosion allowed cuts to

be added to Tilvern's face. After Smithers turned the gas off, a photocaption showed a metal fragment marked 'DN6' in the plughole. A photocaption of the plughole at the top of the pipe was used where the Doctor looked back up the drain, and another, of rocky outcrops, used as the closing image seen on the repaired TARDIS scanner.

On Monday 14, Lambert informed Donald Wilson that Camfield had done an excellent job on *The Urge to Live*, and she would like to use him on *Doctor Who* again; Wilson was also delighted. However, as it transpired, there were still to be major changes made to the serial before transmission... ■

PRODUCTION

Thu 30 Jul 64 Ealing Film Studios:

Miniature travellers/Farrow in Garden/Cat

Thu 13 Aug 64 Ealing Film Studios:

Miniature travellers

Fri 21 Aug 64 Television Centre Studio 4:

Planet of Giants

Fri 28 Aug 64 Television Centre Studio 4:

Dangerous Journey

Fri 4 Sep 64 Television Centre Studio 4:

Crisis

Fri 11 Sep 64 Television Centre

Studio 4: *The Urge to Live*

Post-production

On Monday 19 October, just a few weeks away from transmission, Wilson took the decision to reduce the four-part serial to three. This was largely because the BBC was now forced to lead into the second season of *Doctor Who* with the 'Miniscule' story – and its lack of resources was felt to render it not 'wholly satisfactory'. Wilson preferred to open the season with *The Dalek Invasion of Earth*, but the departure of Susan in the final episode, due to be recorded on Friday 23 October, precluded this from happening.

Below:
Something
is killing the
insects.

Originally, *Crisis* had run to 24'25" and *The Urge to Live* 24'05"; both had to be edited together into a single 25-minute episode. On Sunday 25 October, both instalments were transferred to 35mm film recordings, from which a new episode could be made. Editing took place on Thursday 29, Friday 30 October and Monday 2 November.

The first cut made to *Crisis* came after the water flowed past the Doctor and Susan. Forester was now washing his hands with the plug in; the water level was rising as he talked to Smithers about the tides and when they can take Farrow's



boat. Susan and the Doctor waited fearfully as the water almost reached the overflow, but Forester pulled the plug. Telling Smithers that they must alter the report, Forester started sifting through the papers in the briefcase, leaving Farrow's notebook on the bench. The cat entered the lab as the two men went the office to study the report.

Cut scenes

After Ian and Barbara headed for the sink, the film sequence of the cat leaping up onto the bench sink was cut, as was the next scene of the teachers watching the cat drink and fall lifeless. The third cut came after the Doctor and Susan emerged from the plughole: in the office, Forester was practising forging Farrow's signature, and Smithers wondered why Farrow questioned DN6 anyway. This led to a scene at the seed pile in which the Doctor examined the insecticide and deduced why Farrow was killed, emphasising that worms were vital to replenishing the earth and their death was catastrophic. While the companions advocated escaping to the TARDIS, the Doctor said that this time he must intervene: "This isn't just a minor little tragedy in some forgotten backwater... I cannot; will not... stand by and allow a whole planet to be emptied of life."

A small section of dialogue between Hilda and Bert was cut: Hilda reminded her husband about Farrow, who smoked the same cigarettes as the policeman before he gave them up. She said that the voice on the telephone did not sound like Farrow's, and Bert said he must go and see Harry Barker about his dog licence. A minor cut was made to the end of Forester's phone call, where he told Smithers that there was now nothing to stop them.



After the scene in which the travellers started to map out the notebook, a long montage sequence in which they read off sections to the Doctor was cut, as were the four following scenes. Forester tried to make another call as Hilda is busy serving Mr Summers. She recognised the impatient voice as the one she heard posing as Farrow earlier, and told her husband, who had just returned after seeing Barker in the street. Bert wondered if Forester could be the driver of the big American car that knocked him off his bike that morning on the corner of Lot's Lane, going up to the old farmhouse. The couple were both curious about Smithers' strange work up at the farmhouse.

Another sequence was removed just after the travellers made for the telephone. The nervous Smithers entered the lab: his cigarette smoke enveloped Ian and Barbara as he bent down. He looked at the notebook and returned to the office where Forester was discussing the distribution and brand name of DN6 with Jimmie on the phone. He told Smithers that he had arranged a meeting with the factory

Above: Ian tackles life from a miniscule perspective.



Above:
"Can we get
that with
stuffed crust?"

managers that night, and impatiently tried to make another call while Hilda was serving Mrs Marsh. One further brief cut was made when Forester again tried to make another call. The first cut made to *The Urge to Live* came shortly after the reprise, and consisted of the Doctor quietly informing Ian that Barbara's condition was bad and that he had no suitable drugs in his ship. After this initial sequence, two scenes were totally removed. In the first, Bert was doing his monthly papers when Hilda commented that the phone at the farmhouse was off the hook. After telling Mrs Marsh on another line that she had sent Tom off with the groceries, Hilda asked Bert if the people at the farmhouse could be criminals as she put "the tone" down the phone line. This blast of sound was massive to the four tiny travellers, who scrambled down from the phone.

Although a brief shot of Forester trying to get the office phone to work was retained, the rest of the scene was dropped: Smithers had been considering that Forester's tale of Farrow blackmailing him didn't fit the facts – he knew Farrow to be honest. This was followed by a scene on the bench in which Barbara tried to explain to the others what was happening,

confirming what the Doctor said earlier about it being their duty to stop the use of the deadly toxin. She was uncooperative, sceptical that her friends would be able to save her. The end of this scene was retained, but the next scene was removed completely: Hilda commented to Bert that Tom had returned from Mrs Marsh's and, cycling past the farmhouse, spotted a large American car. She remarked that the phone was still off the hook.

A sequence in which Smithers and Forester entered the lab, finding the dead cat while the Doctor's party hid by the sink was removed; Forester wondered if the cat knocked the phone off the hook before he saw the corks. The end of the scene in which Smithers demanded to see Farrow's notes was also cut. In it, Smithers read how Farrow tested DN6 and found that the final page was missing, confirming his belief that Farrow was right.

Trimmed dialogue

A couple of lines of dialogue from Bert about how he was nearly run down were trimmed from the final post office scene, as was some dialogue on the forecourt in which Forester said he had loaded the corpse in the boot of his car, and Smithers realised that DN6 kills everything, including people, and that this was why Forester murdered Farrow. The final cuts were a brief scene of the Doctor's party escaping down the drainpipe, and the start of the subsequent TARDIS scene in which Ian waited impatiently as the Doctor repaired the scanner, essential if he was to move the TARDIS in space and time to restore its size.

The combined 35mm film print was dubbed on Tuesday 3 November and made ready for transmission little over a week later. ■

Publicity

- ▶ When the BBC announced its plans for the autumn at the start of September, *Doctor Who's* return in October was one of the elements which it emphasised along with its coverage of the impending general election.
- ▶ Pat Goodall of Maldon, Essex submitted a poem which appeared in the letters section of the *Radio Times* on Thursday 15 October: 'Whatever has happened to *Dr Who*?/Wherever has he gone?/Has he 'landed' on BBC-2/Instead of BBC-1?/On the 12 September we saw him last./The *Tardis* was going strong./Are he and his friends to remain in the past?/Please tell us it won't be for long.' The editor assured readers: 'Dr Who will be back on your screens in November.'
- ▶ To promote the new series, the *Radio Times* carried a one-page article entitled *The Return of Dr Who* in



which Michael Williams recapped the adventures from the first year of the show and previewed the new serial, accompanied by photographs from *100,000 BC*, *The Mutants*, *The Sensorites*, *The Reign of Terror* and Ian and Susan with the giant ant from *Planet of Giants*. For some reason, Louis Marks was not credited in the *Radio Times* programme listings with a writing credit for either *Planet of Giants* or *Dangerous Journey*.

- ▶ The *Daily Sketch* promoted the show's return on Wednesday 28 October with a photograph of Ian and Susan encountering the ant in the piece *Dr Who Is Back Again*. Writing in the *Daily Worker* on Saturday 31 October, Stewart Lane commented of the new adventure: 'This is the kind of sci-fic which is my cup of tea, and I sincerely hope we won't get any more half-baked royalist adventures in the middle of the French Revolution.'

Above:
Radio Times
preview of the
the 1964/5
series.

Left:
Will the Doctor
and Ian escape
the Planet
of Giants?

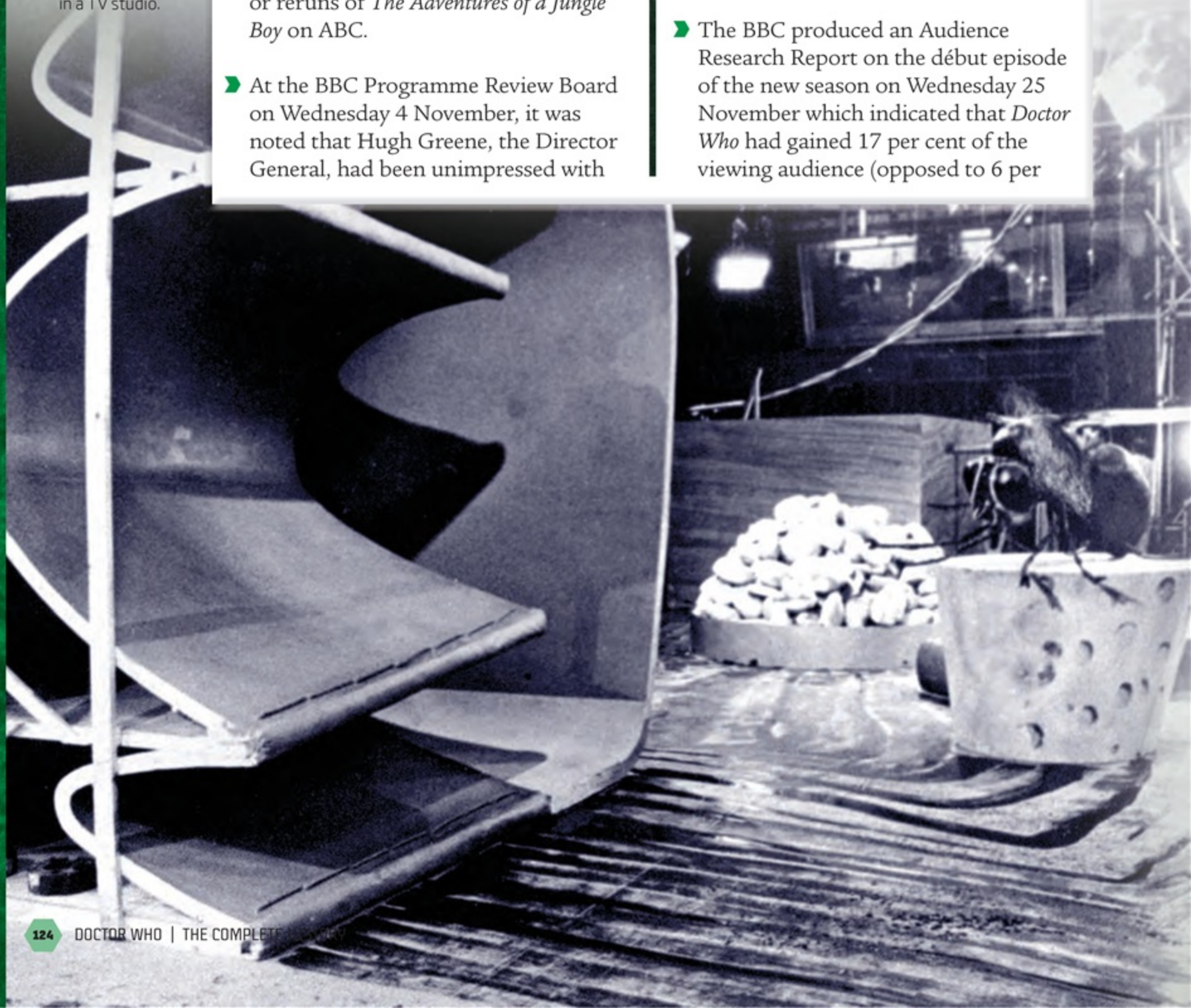
Broadcast

Below:
Creating a
planet of giants
in a TV studio.

- ▶ *Planet of Giants* made a good début for the second series and gained an audience of over eight million, comparable to the previous year's run.
- ▶ Competition from the ITV regions was not strong, consisting of *The Forest Rangers* on ATV-London and Southern or reruns of *The Adventures of a Jungle Boy* on ABC.
- ▶ At the BBC Programme Review Board on Wednesday 4 November, it was noted that Hugh Greene, the Director General, had been unimpressed with

the 'supposed contrast in size'; the fact that the serial had been shortened by an episode was also noted. At the following Wednesday's meeting, it was indicated that Greene 'continued to be disappointed with *Dr Who*'s current adventures and was eagerly awaiting the return of the Daleks'.

- ▶ The BBC produced an Audience Research Report on the début episode of the new season on Wednesday 25 November which indicated that *Doctor Who* had gained 17 per cent of the viewing audience (opposed to 6 per





Left:
Barbara keeps
a secret from
her friends.

cent for ITV), and that the response to the new serial had been generally favourable with particular praise for the special effects and giant props.

- ▶ The serial was sold extensively abroad as part of the third offering of *Doctor Who* episodes for overseas sales in the 1960s. Countries that have shown *Planet of Giants* include Australia, Singapore, Gibraltar, Uganda, Jamaica, Mexico, Saudi Arabia, Iran, Jordan, Libya and Algeria.
- ▶ *Planet of Giants* was not selected for preservation at the BBC Film and Videotape Library; the

original videotapes of the serial were wiped in the late 1960s and the 35mm film of *Crisis* junked, considered to be of no further use to the Corporation. In 1977 BBC Enterprises was found to have retained 16mm film prints of the whole serial, plus Arabic dubbed prints of the final two episodes.

- ▶ Since the mid-1980s, the serial has been resold abroad, airing in North America and Canada as a compilation of one-hour-11-minutes duration. *Planet of Giants* was broadcast on UK Gold in episodic and compilation forms in November 1992.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Planet of Giants	Saturday 31 October 1964	5.15-5.40pm	BBC1	23'15"	8.4M (37th)	57
Dangerous Journey	Saturday 7 November 1964	5.15-5.40pm	BBC1	23'40"	8.4M (45th)	58
Crisis	Saturday 14 November 1964	5.15-5.40pm	BBC1	26'43"	8.9M (33rd)	59

Merchandise

Right:
Episodes 3
and 4 were
reconstructed
on the DVD
release.

Doctor Who – *Planet of Giants* was novelised by Terrance Dicks and published by Target Books in January 1990 as number 145 in the *Doctor Who* Library, with a cover by Alister Pearson. It was the final First Doctor adventure to be novelised; adapter Terrance Dicks worked from the original rehearsal script for *Planet of Giants* and a camera script for *The Urge to Live*, thus restoring several missing sequences to the narrative.



Right:
Novelisation
cover by
Alister
Pearson.



In January 2002, *Planet of Giants* was released on VHS by BBC Video. It was released on DVD in August 2012 by 2|entertain. For this release, the original third and fourth episodes were recreated, based on the original scripts and featuring newly recorded dialogue and animation. It contained the following special features:



- **Commentary** by Clive Doig (vision mixer), Brian Hodgson (special sound), Sonia Markham (make-up), and David Tilley (floor assistant); moderated by Mark Ayres
- **Rediscovering The Urge To Live** – a feature on the recreation of episodes three and four, including contributions from William Russell (Ian), Carole Ann Ford (Susan), John Guilor, Toby Hadoke, Ian Levine (reconstruction director) and Ed Stradling (DVD producer)
- **Doctor Who Stories - Suddenly Susan** – Carole Ann Ford discussing her role as the Doctor's granddaughter
- **The Verity Lambert Tapes** – the second part of Verity Lambert's look back on being the first producer of the series
- **Prop Design Plans**
- **Radio Times Listings** in Adobe PDF format
- **Programme Subtitles**
- **Production Information Subtitles**
- **Photo Gallery**
- **Coming Soon Trailer**



Left:
Covers for the video and DVD releases of the story.

Cast and credits

CAST

William Hartnell.....Dr Who
William Russell.....Ian Chesterton
Jacqueline Hill.....Barbara Wright
Carole Ann Ford.....Susan Foreman
 with
Alan Tilvern.....Forester
Reginald Barratt.....Smithers [2-3]
Frank Crawshaw.....Farrow [1-2]
Rosemary Johnson.....Hilda Rowse [3]
Fred Ferris.....Bert Rowse [3]

CREDITS

Written by Louis Marks
 Title music by Ron Grainer
 with the BBC Radiophonic Workshop
 Incidental Music by Dudley Simpson
 Costumes supervised by Daphne Dare¹
 Make-up supervised by Sonia Markham¹
 (also Jill Summers²)
 Lighting by Howard King¹
 Sound Mixing by Alan Fogg¹
 Story Editor: David Whitaker
 Designer: Raymond P Cusick
 Producer: Verity Lambert
 Directed by Mervyn Pinfield [1-2]³,
 Douglas Camfield [3]³

¹Credited on *Crisis* only

²Uncredited on 1

³Pinfield directed the first half of *Crisis*, uncredited.
 Camfield directed the second half

Right:
 Up the
 garden path...



'SHOWING THE TARDIS
CREW HIDING INSIDE
MATCHBOXES SHOWS
EXTRAORDINARY VISION.'

Profile

LOUIS MARKS

Writer

Born Louis Frank Marks on 23 March 1928 in Golders Green, North London, his father was a jeweller. After attending Christ's College, Finchley he read History at Balliol College, Oxford, then spent five years studying Italian Renaissance history in Florence, gaining a PhD in the financial history of the Florentine state. Later he became head of History at a boarding school in England.

His academic leanings waning, Marks became founding editor of literary journal *Books and Bookmen* from September 1955 until April 1956. Via *Bookmen* he was asked to assemble a promotional film for cruise line P&O and through this found a job with a documentary film company, before going onto work on ITV series on books and the visual arts.

Below:
Daleks and Ogrons attack in Louis Marks' *Day of the Daleks*!



In 1957 Marks had married wife Sonia, who by the following year was working as producer's assistant on ITV film series *The Adventures of Robin Hood*. Marks wrote four episodes over 1958/9, and when producer Hannah Weinstein moved onto crime series *The Four Just Men* (1960) she made Marks its script supervisor.

Commercial TV writing credits included *Skyport* (1959), *Inside Story* (1960), *Deadline Midnight* (1961), *Ghost Squad* (1963), *It's Dark Outside* (1964) and *Danger Man* (1964). Single plays comprised two scripts for the *Theatre 70* strand in 1960, *The Lonely World of Harry Braintree* and *The Man Condemned* (the latter restaged for radio in 1964), one entry for *Television Playhouse* entitled *The Interview* (1962) and a play in the anthology *Love Story* (1964).

His first *Doctor Who* story *Planet of Giants* came about having met David Whitaker through the Writers' Guild.

After writing for police series *No Hiding Place*, Marks became its script editor on

its eighth and ninth seasons for a year between 1965 and 1966. He next created melodrama *Market in Honey Lane* (1967/8), script-editing those episodes he didn't write himself. Making number one in the ratings, it was reformatted in 1968/9 as twice-weekly soap *Honey Lane* and earned Marks a "gross amount of money".

Other TV scripting credits came on *Special Branch* (1970), *The Main Chance* (1970), *The Mind of Mr JG Reeder* (1971), three episodes of *Doomwatch* (1971/2) and a play in the teenage *Scene* strand, *Blackout* (1973).

Three further *Doctor Who* scripts followed in the 1970s; *Day of the Daleks* [1972 – see Volume 17], *Planet of Evil* [1975 – see Volume 24] and *The Masque of Mandragora* [1976 – see Volume 25], the latter utilising his Renaissance expertise. As Marks summed up to *Doctor Who Magazine* in 1997; "Doctor Who was a wonderful holiday away from other things for me." All three scripts were written while working as a staff script editor in the BBC's Plays department.

Marks' first BBC script editing job was courtroom anthology *Trial* (1971), followed by *No Exit* (1972). He script edited fantasy productions; BBC2's horror anthology *Dead of Night* (1972) and its Christmas Day 1972 'spin-off' *The Stone Tape* by Nigel Kneale, plus modernised fairytale collection *Bedtime Stories* (1974) including his own retelling of *Hansel and Gretel*.

Further script editing credits came on *Sporting Scenes* (1973/4), various *Play For Today* and BBC2 *Playhouse* entries, a biography of WWII jungle fighting General *Orde Wingate* (1976), a run of 1930s literary adaptations *Brensham People* (1976) and *A Little Outing* by Alan Bennett (1977).

Marks had first earned producer's credits back in 1974 on anthology *Centre Play* but became a full-time plays producer



Above:
The Masque of Mandragora – Marks' final contribution to *Doctor Who*.

from 1977. Marks' specialism was for the classical and the highbrow; productions included an award-winning biography of JM Barrie *The Lost Boys* (1978) and adaptations of Noel Coward's *Design for Living* (1979), George Bernard Shaw's *Saint Joan* (1979) and *The Man of Destiny* (1981), Moliere's *The Misanthrope* (1980) and Strindberg's *The Ghost Sonata* (1980).

Event pieces included a three-hour adaptation of *The Crucible* (1980) and *David Bowie in Baal* (1982), starring the rock legend in Brecht's play. Modern-day work included Mike Leigh plays *Grown-Ups* (1980) and *Home Sweet Home* (1982).

More classic adaptations in the 1980s included *Silas Marner* (1985), *Lady Windermere's Fan* (1985), Ibsen's *Ghosts* (1987), *Northanger Abbey* (1987), *Precious Bane* (1989) and all three of Sophocles' *Theban Plays* cycle (1986).

Among increasingly filmic later works he produced Muriel Spark's *Memento Mori* (1992), Kafka's *The Trial* (1993), and a seven-part *Middlemarch* (1994) costing £6m. His final work was a lavish *Daniel Deronda* (2002).

After retiring, he ran a bed and breakfast with his wife, until her death in 2006. Marks himself died in Israel on 17 September 2010. ■

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